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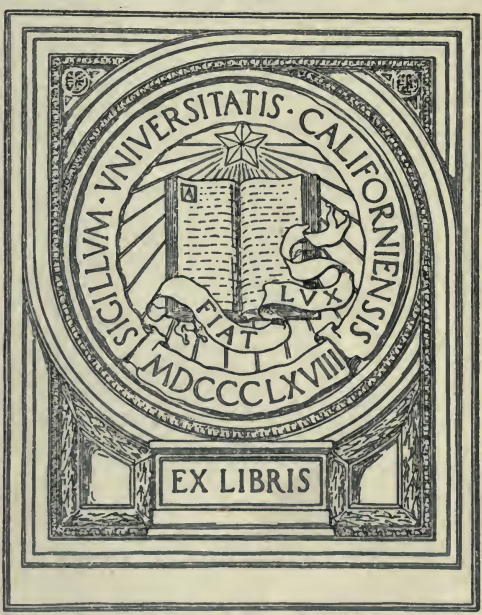

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AN

Italian

ELEMENTARY GRAMMAR Gram

OF THE

ITALIAN LANGUAGE

PROGRESSIVELY ARRANGED

FOR THE USE OF

SCHOOLS AND COLLEGES.

BY

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PREFACE.

The study of languages offers to a discriminating observer not only a collection of words and idioms, but the knowledge of customs, tastes, and national peculiarities. It is true that there are general principles which may be applied in common to all languages,— the system of ideas having everywhere the same foundation, — but these are, in their application, subjected to conditions peculiar to each people. The formation of words, the construction of phrases, and the modulation of sounds, are but the results of the national character pervading the minutest details of a language.

The Italian language, like all others, has national characteristics. The strength of its metaphors, the conciseness of its phrases, its flexible adaptability to thought, its sonorous terminations, expressive articulation, and musical prosody, are the living monuments of a people eminently artistic, and endowed with a high organic sensibility. Their early opposition to foreign despotism, and triumph over barbarism during the political struggles of forty Italian

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republics, created an elegant, energetic, and expressive language, possessing an innate nobleness and beauty.

A logical and philosophical method is therefore necessary to impart the Italian language, as well as intelligence, memory, and a musical ear, on the part of the learner. The latter attainments are often to be found, but there is no Italian grammar within my knowledge which combines all the requisites of a clear and concise treatise; some aiming to teach the classical tongue of the thirteenth century, others to give the mechanical translation of words and phrases, without rules and precepts.

The object of this work is to present the elements of the language as it is spoken to-day, in its simplest garb, both theoretically and practically.

The grammar is divided into two parts, embracing sixty lessons and sixty exercises. The first part is exclusively given to rules indispensable to a general idea of the language; the second is framed for those who are desirous of having an insight into its theory, and consists of synonyms, maxims, idioms, and figurative expressions. The student will thus be enabled to observe the distinctive features of the two languages: the strength and gravity of the English — man, in his full vigor; the softness and elegance of the Italian — woman, in her perfect beauty.

G. B. F.

INTRODUCTION.

To begin a course of lessons in Italian with the article, and, after having stated that *il* is used for the masculine gender, and *la* for the feminine, to call upon the pupil for an exercise, is not at all logical. The pupil must first know that *libro*, a book, is of the masculine gender, because ending in *o*, and *tavola*, a table, of the feminine gender, because ending in *a;* and then he can properly apply the article, and say *il libro, la tavola.*

The method adopted in this grammar consists in not introducing any part of speech, except a few connecting words, without having first given its appropriate rule.

The first lesson is therefore exclusively given to genders of nouns. As the pupil knows nothing but the genders, he can write no exercise; hence, no exercise is attached to the first lesson.

In the second lesson the pupil finds the article, the personal pronouns, and the auxiliary verb *to have.* These, together with his previous knowledge of the gender of nouns, give him material enough to write a sentence; consequently, he is furnished with an exercise.

The third lesson embraces the plural of nouns: not all the rules for the formation of the plural, but simply those necessary to one commencing the language. The remaining rules are introduced after things more important and useful to a beginner have been considered.

Progressing thus gradually and methodically, the pupil becomes familiar with the language in a short time, and without much effort.

The irregular verbs, which in other grammars occupy one third, and sometimes half of the book, have been simplified and reduced to rules, which are given in a single lesson.

The indefinite pronouns have been placed in three classes: those used for persons, those for things, and those for persons and things.

In Italian dictionaries some English words are found with two or more corresponding Italian words, which would naturally lead the pupil to use indiscriminately the one or the other; yet no two words have, in Italian, precisely the same import. The directions for the proper use of these synonyms have been given, in the course of the lessons, under the head bearing that caption.

No definitions have been given for the various parts of speech, as it is presumed that no one studies the grammar of a foreign language without first knowing that of his own.

Several rules common to both languages have not been noticed, to avoid complicating the work. In such cases the pupil can follow the precepts of his own language.

Particular pains has been taken to finish the lessons in pages, so that the vocabulary is always found on the same page as the exercise.

In the arrangement of the vocabularies, the English, and not the Italian words, are placed alphabetically; for, knowing the Italian word, the pupil has no need of looking it out.

The exercises contain words and expressions in common use on topics which constitute daily familiar conversation. The forty exercises of the first part are preceded by their corresponding vocabulary, so that the pupil can proceed in his study without the aid of a dictionary. But if he feels the need of a dictionary, he should procure a good one. Pocket dictionaries are only useful to travellers.

When the pupil has acquired a sufficient knowledge of the language to allow him to pass to the second part, he is left free, in applying the rules previously learned, to select those expressions which he thinks most fit to convey the English idea. Consequently, no vocabulary is attached to the lessons.

The exercises of the second part are more difficult than the preceding ones. Some of them contain extracts from celebrated poems, translated into plain prose, so that the pupil may compare his Italian translation with the original, which has been inserted for that purpose at the end of the book. Others are biographical sketches of the most prominent among the Italian writers; by which means the pupil, whilst acquiring the language, may become familiar with the life and works of some of the classic Italian authors, such as Manzoni, Alfieri, Tasso, Petrarch, and the father of the Italian language and literature, Dante Alighieri.

ITALIAN GRAMMAR.

PRONUNCIATION.

THE pronunciation of a spoken language can only be acquired perfectly from the voice of a native. An attempt to represent the sounds of one language by the written approximate sounds of another, would fail to give a perfect idea of its peculiarities. It would, therefore, be impossible to give rules and exceptions for the various shades and almost imperceptible gradations of some of the Italian sounds. But, as a native Italian teacher is not always to be procured by those desirous of acquiring a knowledge of the language, a few general remarks are here given on some of the letters whose pronunciation differs essentially from the English.

There are but twenty-one letters in Italian, viz.:

A,	B,	C,	D,	E,	F,	G,	H,	I,	L,	M,	N,
ah,	bē,	chē,	dē,	ā,	ef,	gē,	ahk'kah,	ē,	el,	em,	en,

O,.	P,	Q,	R,	S,	T,	U,	V,	Z.
o,	pē,	coo,	ayrr,	ess,	tē,	oo,	vē,	dzāta.

☞ *W* and *y* do not belong to the Italian alphabet, nor have they any corresponding sound in the language. The *k* and *x* are supplied by *ch*, *c*, or *s*; as, Keel, *chiglia*; except, *eccetto*; express, *espresso*. The letter *j* is almost entirely rejected by modern writers, and is represented by *i* at the beginning or in the middle of words, or by *ii* at the end; as, *ieri*, *aiuto*, *principii*, not *jeri*, *ajuto*, *principj*.

VOWELS.

The vowels are invariably pronounced as follows:

A like the *a* in father; as, *fame, pane.*

E like the *e* in met; as, *penna, metto,* except at the close of a syllable, when it is somewhat more prolonged and open; as, *pena, vena.**

The usual way of teaching that the Italian *e* has, beside the close sound of the *e* in *met,* an open sound corresponding to that of the *a* in *fate,* has led pupils, particularly in singing, to mispronounce this vowel, giving to it the closing sound of the Italian *i.* This is an error which should be carefully avoided. Prolong the *e* as much as you like, but always give the same sound from the beginning to the end. Say *pe-e-e-e-ne,* but never *pe-e-e-i-ne.*

I like the *ee* in feet; as, *fine, vino.*

O, as pronounced in English, has a terminal sound of the Italian *u;* thus, *no* is really pronounced in English *no-u;* or, expressed in English sounds, *no-oo.* The Italian *o* is pronounced precisely like the first part of the English *o,* without the terminal sound of *u.* Pronounce *roll,* and stop on the middle of the word, and it is precisely the Italian *o.**

☞ When *o* is preceded by *i* or *u,* it is slightly more prolonged and open, but has never the closing sound of the *u;* as, *fiore, cuore, piove.*

U like the *oo* in root; as, *fune, rupe.*

CONSONANTS.

C or *g* followed by *a, o,* or *u,* are pronounced as in English; but, when followed by *e* or *i, c* has the

* For words with a double meaning, whose real significance is identified by the pronunciation of this vowel, see list, page 225.

sound of *ch* in *cherry;* as, *cena, cima,* and *g* the sound of *g* in *gem;* as, *gemma, giro.*

☞ The hard sound of *ca, co, cu,* and *ga, go, gu,* becomes soft by the insertion of an *i;* as the soft sound of *ce, ci,* and *ge, gi,* becomes hard by the insertion of an *h.* Thus, they are expressed:

The hard sound by *ca, che, chi, co, cu; ga, ghe, ghi, go, gu.*

The soft sound by *cia, ce, ci, cio, ciu · gia, ge, gi, gio, giu.*

Gn always forms one syllable, in Italian, and has the sound of *ni* in *poniard;* as, *ignaro, Signore.*

Gl is pronounced as in English except before *i,* when it has the sound of *ll* in *brilliant;* as, *figlio.*

☞ *Gli* has the English sound in *negligenza, Anglia, Anglicano.*

H has no sound in Italian; it is only used, 1. To harden the soft sound of *c* and *g.* 2. To prolong the sound of the interjections; as, *ah! ahime!* 3. As a mark of distinction in the present of the verb *avere,* to have.

D and *t* have the English sound, with the difference that in Italian they have a softened character, while in English they both are strongly and markedly associated with a somewhat explosive force.

Tt or *dd* have the sound of single English *t* or *d.*

R has the same sound as in English, but at the end of a syllable it is always heard as a distinct letter, being aspirated with a slight snap of the end of the tongue. The two words *dardo* and *dado* can never be mistaken in their pronunciation, as is the case in English with the words *farther* and *father,* because, while in English the *r* is often pronounced without a ringing close, in Italian it receives its full sound, distinctly showing its presence.

S, at the beginning of words, has the hissing sound as in English; as, *sano, seno, sino, sono, sudo*

S between two vowels, or followed by *b*, *d*, *r*, or *v*, is pronounced with a soft sound, somewhat like *z*, as, *base*, *casa*, *sbagliare*, *sdegnare*, *sradicare*, *svolgere*.

☞ *S* retains the sharp, hissing sound, 1. In compound words whose primitive is a word commencing with *s*; as, *ri-sano*. 2. In words with the pronoun *si* affixed to them; as, *dice-si*, *crede-si*. 3. In adjectives ending in *oso*, *osa*, *osi*, *ose*; as, *glorioso*, *gloriosa*.

Sc followed by *e* and *i*, like *sh*; as, *sceriffo*, *scisma*.

Z, like *dz* in all words which have *z* in the English word; as, *zona*, zone; *gazetta*, gazette.

It is pronounced like *tz* when preceded by *l* or *r*, or followed by two vowels, and in nouns ending in *zzo*, or in verbs whose infinitives end in *zzare*; as, *calza*, *forza*, *grazia*, *azione*, *ragazzo*, *spazzo*.

It has nearly the sound of *s* in all words ending in *anza*, *enza*; as, *speranza*, *penitenza*.

Single consonants are generally pronounced soft; as, *fato*, *caro*, *pena*.

Double consonants are pronounced in one sound, but stronger and more marked than when single, by dwelling on the preceding vowel, and pronouncing it with an accent; thus, *fatto*, *carro*, *penna*, though forming their syllables *fat-to*, *car-ro*, *pen-na*, should be pronounced as if written *fà-tto*, *cà-rro*, *pè-nna*.

DIPHTHONGS.

Diphthongs are short and long; in each of them the vowels must be distinctly heard, with the difference that in the long diphthong each vowel is distinctly articulated, as if making a syllable for itself; as, *E-u-ro-pa*; in the short diphthong both vowels are pronounced unitedly and quickly; as, *guancia*.

ACCENT.

Accent, in its common acceptation, is but a sign placed over syllables to show that they must be uttered more forcibly than the others. The Italians have but one accent, the grave (`), which is generally used to mark the distinction between words otherwise written alike: as, *amo*, I love; *amò*, he loved; and also in words which in their origin were written with an additional syllable; as, *bontà*, *virtù*, instead of *bontate*, *virtute*. This accent is limited to vowels at the end of a few words; yet every word has, in Italian, its unwritten accent, because every word has a vowel on which the voice must chiefly dwell. This inflection of the voice, this rhythmic accent, being the most marked and the most varied in Italian, is, of course, the most difficult to be acquired by foreigners who are not in immediate correspondence with natives, because harmony cannot be expressed by written words, and yet harmony is to a language what color is to a picture.

It is true that the vowels have, in Italian, an expressive significance: that the open sound of the *a* and *o* naturally expresses strength and gravity; the meagre sound of the *e* and *i*, meekness and feebleness; the obtuse sound of the *u*, something sad and disagreeable; and that these vowels, properly modified by the sounds of corresponding consonants, make the language eminently expressive,

and so flexible as to give to the words a distinctive character, and establish an immediate analogy between the sounds and the ideas; but this power of expression, as in the words *rimbombare, ululare, rugire, fulmine,* could not be brought to its height without the necessary proportion of measure in the modulation of articulated sounds.

The rhythmic accent should be considered under two different aspects: 1, as a means to give significance to a word; 2, as a means to give harmony to a word. Take, for example, the word *ca-pi-to,* and pronounce it, giving to each syllable the same quantity, and you find that the word has neither meaning nor harmony; pronounce it as if with an accent on the first vowel, raise the voice on the first syllable, and dwell upon it during the time occupied by the other two (*cà-pi-to*), and you have given to the word a pleasant modulation, and the meaning of *I arrive.* Change now the accent from the first to the second syllable, give to it the quantity of the first and third (*cap-ì-to*), and you have changed, not only the harmony, but also the meaning of the word, which is now *understood.* Then pronounce the last vowel as if it were accented, give to the last syllable the quantity of the two others (*ca-pi-tò*), and you have given to the word a new harmony and a new meaning; viz., *He arrived.*

To the above example another may be added, in the word *ca-pi-ta-no.* Pronounce it with the accent on the second *a,* as *ca-pi-tà-no,* and you have expressed the word *captain.* Pronounce it with the accent on the first *a,* as *cà-pi-ta-no,* and you have changed the meaning of the word into *they arrive.*

From these practical illustrations, it may be seen that the purity of pronunciation, in Italian, is based on the principle of giving to the accented syllable a certain pause, occupying in utterance nearly the same length of time as that given to the others together, as if the meaning of the word were contained in that single syllable. This is obtained by dwelling on the accented vowel without much prolonging it, and emitting the others rapidly and less forcibly. The accented vowel must, therefore, receive more or less quantity, according to the number of syllables contained in the word. Thus, the syllable *cà* is properly shorter in *cà-pi-to* than in *cà-pi-ta-no*, because in the former there are but two following vowels, while in the latter *cà* is more prolonged, because followed by three syllables, which must be pronounced in the same length of time as the first.

Monosyllables and dissyllables cause no embarrassment. Polysyllables are divided into four classes:

1. *Parole tronche* (truncated words), ending with accented vowels; as, *schiavitù*, *libertà*.

2. *Parole piane* (smooth words), with the rhythmic accent on the penultimate. This class is the most numerous in the language, comprising all the infinitives ending in *are* and *ire*, and the first, second, and third persons singular, and the first and second plural of the past and imperfect tenses of all verbs; as, *perdóno*, *cantáre*, *partíre*, *cantáva*, *cantái*.

3. *Parole sdrucciole* (sliding words), with the rhythmic accent on the antepenultimate, comprising the third person plural of the past and imperfect of all verbs; as, *folgore*, *amávano*, *perdéttero*.

4. *Parole bisdrucciole* (more sliding words), with the accent on the last syllable but three; as, *ditemelo, ordinano.*

The predominance of words belonging to each of these classes, according to the ideas the writer wishes to convey, gives to the expressions a flowing smoothness, or a solemn gravity.

The two following stanzas from *Tasso* are given with the object of exemplifying the different influences produced by their rhythmic construction.

Teneri sdegni e placide e tranquille
Repulse e cari vezzi e liete paci,
Sorrisi, parolette e dolci stille
Di pianto, e sospir tronchi e molli baci;
Fuse tai cose tutte, e poscia unille,
Ed al fuoco temprò di lente faci,
E ne formò quel si mirabil cinto
Di ch'ella aveva il bel fianco succinto.

Gerus lib., canto 16, 8va, 25

Chiama gli abitator delle ombre eterne
Il rauco suon della tartarea tromba;
Treman le spaziose atre caverne,
E l'aer cieco a quel rumor rimbomba.
Nè stridendo giammai dalle superne
Regioni del cielo il folgor piomba;
Nè si scossa giammai trema la terra
Quando i vapori in sen grávida serra.

Gerus lib., canto 4, 8va, 3.

The number of the vowels *e* and *i*, and the liquid sound of the *l*, make the first stanza smooth and flowing. The predominance of the *a*, *o*, and *r*, makes the second stanza powerful and terrible. The first stanza represents the girdle of a beautiful maid; the second, the effect of the sound of a trumpet to call the demons to council.

READING EXERCISE.

LA ITÀLIA.

Qual hávvi térra che il sóle illúmini con lúce più seréna o che riscáldi con più dólce tepóre! Dóve un più vívido, un più púro, un più spiràbil áere si espánde? Dóve sórgono ruíne più famóse e più átte a congiúngere, ad ornáre, a rinforzáre la presénte bellézza colle imágini della passáta poténza, di un' antíca maestà, di un témpo glorióso inváno dai pósteri ai lóro pádri invidiáto? A quál párte del móndo fu concedúta una maggiór cópia d'ingégni, ed a quésti una maggiór attitúdine al ragionáre profóndo e al delicáto sentíre? Dóve si párla una língua che sía più ricca di chiáre paróle e di módi elettissimi, e che sía, cóme la nóstra lo è mirabilménte, idónea ad esprímere i più sublími pensiéri e gli affétti più téneri, arrendévole a piegársi ad ógni desidério, ad ógni bisógno, ad ógni volontà, dócile a trascórrere per una scála d'infiníti grádi, dalle armoníe più ténui alle più grávi e solénni, dai più dólci suóni ai più concitáti e veeménti, único víncolo che tuttavía congiúnge le nóstre mémbra divíse, última relíquia di una fratellánza temúta e spenta? Quál mái hávvi térra,

cóme la Itálica, bagnáta da dúe mári, incoronáta dalle Alpi, irrigáta da mílle fonti, frequénte di città magnífiche e di ameníssime vílle, óra stésa in vérdi, fecónde, imménse pianúre, óra sorgénte in cólli ridénti per ógni vaghézza, óra erétta in ámpie caténe di monti, che nel lóro istésso selvággio órrore móstrano infiníte bellézze, e nelle foréste sterminátc, e nei gióghi variaménte dirupáti ed aggruppáti, e nelle válli fortunáte, e nelle ácque, o scorrénti in rívi fréschi e mólli, o romoreggiánti nei torrénti, o per caterátte balzánti, od in límpidi lághi chiúse e riposate? O Italiáni, prostrátevi, veneráte quésta sácra térra che víde sópra sé córrere tánti nemíci, tánti straniéri, tánte crudéli fazióni, e tánte guérre combáttersi, e tánti incéndi, tánte mórti, tánti tradiménti, tánte rapíne commèttersi, e pur sémpre rimáse bélla, vagheggiáta, desideráta! Ma baciándo quésta classica térra, cercáte in éssa con riverénza le vestígia che i vóstri maggióri v' impréssero, e seguítelc.

☞ The following words should be carefully pronounced and committed to memory.

Ugly	*Brutto.*	Not	*No.*
Why	*Chi.*	Poor	*Povero.*
House	*Casa.*	Possible	*Possibile.*
So	*Così* or *sì.*	Looking-glass, .	*Specchio.*
Sister-in-law . . .	*Cognata.*	Same	*Stesso.*
Brother-in-law. . .	*Cognato.*	Dear	*Caro.*
Easy	*Facile.*	To spend	*Passare.*
Handkerchief . . .	*Fazzoletto.*	Next	*Venturo.*
Wide	*Largo.*	As	*Poichè.*
Husband	*Marito.*	Good morning . .	*Buon giorno*

PARTS OF SPEECH.

LESSON I.

NOUNS.

1. Nouns, in Italian, have two Genders, — the Masculine and the Feminine.

2. Nouns ending in *a* are feminine; as, *Donna*, woman; *penna*, pen.

Exceptions.

1. Proper names, and nouns expressing rank, titles, and professions of men; as, *Petrarca*, Petrarch; *Papa*, Pope; *Duca*, Duke; *Profeta*, Prophet.

2. Nouns ending in *ma* derived from the Greek; as, *Clima*, climate; *idioma*, idiom; *poema*, poem.

N. B. — See list of masculine nouns ending in *a*, page 223.

3. Nouns ending in *o* are masculine; as, *Uomo*, man; *albero*, tree.

Exceptions.

1. Proper names of women; as, *Saffo*, Sappho; *Calipso*, Calypso; *Aletto*, Alecto.

2. The words *eco*, echo, and *mano*, hand.

3. Nouns abbreviated in poetry; as, *Dido*, Dido, instead of *Didone*; *imago*, image, instead of *imagine*.

4. Nouns ending in *e* are either masculine or feminine. Nouns appropriate to women, and those ending in *ie*, *ione*, *dine*, and *gine*, are generally

feminine; as, *Nutrice*, nurse; *superficie*, surface; *lezione*, lesson; *ancudine*, anvil; *origine*, origin; *colazione*, breakfast.

5. Nouns ending in *me*, *re*, *ente*, are masculine.

EXCEPTIONS. — *Fame*, hunger; *speme*, hope; *febbre*, fever; *coltre*, coverlet; *polvere*, dust; *scure*, axe; *torre*, tower; *gente*, people; *mente*, mind; *sorgente*, spring; *corrente*, current.

OBSERVATION. — Pupils acquainted with Latin or French will find no difficulty in ascertaining the gender of nouns ending in *e*. Those which come under no given rule will be found in the examples of the following lessons, with the article prefixed.

6. Nouns ending in *i* are feminine.

EXCEPTIONS. — *Barbagianni*, owl; *ecclissi*, eclipse; *pari*, peer; *brindisi*, toast; *Tamigi*, Thames; *dì*, day, with its compounds.

7. Nouns ending in *ù* are feminine.

EXCEPTIONS. — *Gesù*, Jesus; *Perù*, Peru; *ragù*, ragout.

OBSERVATION. — Nouns ending in *à* and *ù* retain their feminine gender when to these terminations are added *de* in prose, and *te* in verse; e. g., *Bontà*, *virtù*, are always of the feminine gender, even when written *bontate*, *virtute*, or *bontade*, *virtude*.

N. B. — No nouns in the Italian language end in unaccented *u*.

Pupils should commit to memory the following nouns, and ascertain their gender by the above rules.

VOCABULARY.

Axe	*Scure.*	Glass (drinking)	*Bicchiere.*
Brass	*Rame.*	Heart	*Cuore.*
Butter	*Burro.*	Knife	*Coltello.*
Candlestick	*Candeliere.*	Oil	*Olio.*
Chair	*Sedia.*	Spoon	*Cucchiaio.*
Cheese	*Cacio.*	Sugar	*Zucchero.*
Coat	*Abito.*	Table	*Tavola.*
Fever	*Febbre.*	Vinegar	*Aceto.*
Flower	*Fiore.*	Water	*Acqua.*
Fork	*Forchetta.*	Wine	*Vino.*

LESSON II.

THE ARTICLE.

8. THERE are in Italian, as in English, two Articles,—the Definite and the Indefinite.

OF THE DEFINITE ARTICLE.

9. The definite article, which in English is employed only to limit the noun, has, in Italian, two uses:—1, It limits the noun; and, 2, It shows the gender and number of the noun.

10. The definite article *the* is expressed in Italian by *il*, *lo*, and *la*.

11. *Il* is placed before nouns of the masculine gender beginning with any consonant except *z* or *s* impure, i. e., *s* followed by a consonant; as, *Il libro*, the book; *il vino*, the wine; *il sale*, the salt.

12. *Lo* is used before masculine nouns beginning with *z*, *s* impure, or a vowel, in which latter case it drops the *o* and takes an apostrophe; as, *Lo zio*, the uncle; *lo spirito*, the spirit; *l'amico*, the friend.

13. *La* is used before feminine nouns; as, *La spada*, the sword; *la carta*, the paper.

OBSERVATION. — This feminine form loses the *a* and takes an apostrophe when the noun begins with a vowel; as, *L'anima*, *l'erba*.

N. B. — The vowel is retained before names of countries and kingdoms; as, *La America*, *la Italia*.

PERSONAL PRONOUNS.

Io	I.	*Noi*	We.
Tu	Thou.	*Voi*	You.
Egli	He.	*Eglino*	They, *m.*
Ella	She.	*Elleno*	They, *f.*
Esso	He or it.	*Essi*	They.

AUXILIARY VERB *AVERE*, TO HAVE.

PRESENT.

Ho	I have.	*Abbiamo* . . .	We have.
Hai	Thou hast.	*Avete*	You have.
Ha	He has.	*Hanno* . . .	They have.

N. B. — Let the pupil here commit to memory the conjugation of the entire verb. (See page 197.)

14. In an affirmative sentence the verb follows its subject, and must agree with it; as, *Io ho*, I have; *voi avete*, you have; *egli avrà*, he shall have.

15. To form a negative sentence, *non* is placed before the verb; as, *Io non ho*, I have not; *voi non avete*, you have not; *egli non avrà*, he shall not have.

16. To form an interrogative sentence, the subject, whether a noun or a pronoun, must be placed after the verb; as, *Ho io?* Have I?—*Avete voi?* Have you?—*Avrà egli?* Shall he have?

17. An interrogative negative sentence is formed by placing *non* before the verb, and the subject after it; as, *Non ho io?* Have I not?—*Non avete voi?* Have you not?—*Non avrà egli?* Shall he not have?

VOCABULARY.

And	*E.**	Odious	*Odioso.*
Bread	*Pane.*	Or	*O.*
But	*Ma.*	Passion	*Passione.*
Coffee	*Caffè.*	Penknife	*Temperino.*
Honor	*Onore.*	Pepper	*Pepe.*
Madam	*Signora.*	Salt	*Sale.*
Milk	*Latte.*	Soldier	*Soldato.*
Miss	*Signorina.*	Star	*Stella.*
Mr. *or* Sir	*Signore.*	Tea	*Tè.*
No	*No.*	Yes	*Si.*

* If followed by a vowel, *Ed.*

EXAMPLES.

I have the bread.	*Io ho il pane.*
Have you the tea?	*Avete voi il tè?*
No, sir, I have not the tea.	*No, Signore, io non ho il tè.*
Has he the milk?	*Ha egli il latte?*
He has the milk and the coffee.	*Egli ha il latte ed il caffe.*
He has not the pepper.	*Egli non ha il pepe.*
Have you the salt?	*Avete voi il sale?*
No, sir, I have not the salt.	*No, Signore, io non ho il sale*
Have you not the knife?	*Non avete voi il coltello?*
Yes, sir, I have the knife.	*Si, Signore, io ho il coltello.*

EXERCISE I.

Have you the bread? I have the bread. Have you not the butter? No, sir; I have not the butter. Has he the cheese? He has not the cheese. Have you not the water? Yes, sir; we have the water. Have they not the wine? No, sir; they have not the wine. Hast thou not the tea? I have not the tea. Have you the coffee? No, sir; I have not the coffee; they have the coffee. Have they the sugar? They have not the sugar. Have you not the milk? I have not the milk. Has he the pepper? He has the pepper and the salt. Has he not the vinegar? No, he has not the vinegar; we have the vinegar. Have I the spoon? No, sir; you have not the spoon. Have you not the knife? Yes, sir; we have the knife and the fork. Have they the water or the wine? They have the water and the wine.

LESSON III.

FORMATION OF THE PLURAL.

PLURAL OF NOUNS.

18. Masculine Nouns form their plural by changing the final vowel of the singular into *i;* as,

Papa	Pope.	*Papi*	Popes.
Vino	Wine.	*Vini*	Wines.
Sale	Salt.	*Sali*	Salts.

19. Feminine nouns ending in *a* form their plural by changing the *a* into *e;* as,

Donna	Woman.	*Donne*	Women.
Penna	Pen.	*Penne*	Pens.

20. Feminine nouns ending in *o* and *e* form their plural by changing these vowels into *i;* as,

Mano	Hand.	*Mani*	Hands.
Madre	Mother.	*Madri*	Mothers.

21. Monosyllabic nouns, and nouns ending in *i, ie,* or with an accented vowel, are invariable. Their plural is determined by the article; as,

Il re	The king.	*I re*	The kings.
Il barbagianni . .	The owl.	*I barbagianni* .	The owls.
La specie	The kind.	*Le specie* . . .	The kinds.
La virtù	The virtue.	*Le virtù* . . .	The virtues.
La città	The city.	*Le città* . . .	The cities.

22. The following nouns are irregular in their plural:

Uomo	Man.	*Uomini*	Men.
Dio	God.	*Dei*	Gods.
Bue	Ox.	*Buoi*	Oxen.
Moglie	Wife.	*Mogli*	Wives.
Mille	Thousand.	*Mila*	Thousands.

23. When several nouns of different gender and number follow each other, the appropriate form of the article must be placed before each; as,

Il padre, la madre, i fanciulli e le fanciulle.
The father, mother, boys and girls.

PLURAL OF THE DEFINITE ARTICLE.

24. The plural of *il* is *i;* as,

I libri	The books.	*I vini*	The wines.

25. The plural of *lo* is *gli;* as,

Lo zecchino . .	The sequin.	*Gli zecchini* .	The sequins.
Lo spirito . . .	The spirit.	*Gli spiriti* . .	The spirits.

N. B. — Before nouns commencing with an *i*, *gli* loses the *i*, and takes an apostrophe; as,

Gl' idioti	The idiots.	*Gl' ignoranti* .	The ignorants.

26. The plural of *la* is *le*, which drops the *e* when the noun following it begins with an *e;* as,

Le spade	The swords.	*Le carte* . . .	The papers.
Le anime . . .	The souls.	*L'erbe*	The herbs.

N. B. — This vowel is, however, retained in the plural of invariable nouns commencing with *e;* thus,

L'età, l'eredità, are singular nouns.
Le età, le eredità, are plural nouns.

VOCABULARY.

Bird	*Uccello.*	Ink	*Inchiostro.*
Book	*Libro.*	Inkstand . . .	*Calamaio*
Boot	*Stivale.*	Man	*Uomo.*
Cat	*Gatto.*	Neither	*Non, nè.**
Dictionary . . .	*Dizionario.*	Nor	*Nè.*
Dog	*Cane.*	Umbrella . . .	*Ombrello.*
English	*Inglese.*	Paper	*Carta.*
French	*Francese.*	Pen	*Penna.*
Grammar . . .	*Grammatica.*	Shoe	*Scarpa.*
Hat	*Cappello.*	Slipper	*Pianella.*

* *Non* before the verb, *nè* after it.

EXAMPLES.

Have you the knives?	*Avete voi i coltelli?*
I have neither the knives nor the forks.	*Io non ho nè i coltelli nè le forchette.*
Has the Englishman the penknife and the pens?	*Ha l'Inglese il temperino e le penne?*
He has the penknife, but he has not the pens.	*Egli ha il temperino, ma egli non ha le penne.*
Have you the glass?	*Avete voi il bicchiere?*
No, sir; I have not the glass.	*No, signore; Io non ho il bicchiere.*
I have the boot.	*Io ho lo stivale.*

EXERCISE II.

Have you the books? I have not the books. Have you the pens? I have the pens. Has he not the paper? He has the paper and the ink. Have you not the knives? We have the knives, but we have not the forks. Have they not the tables? They have neither the chairs nor the tables. Have I the looking-glass? You have the looking-glass. Hast thou the hats? I have not the hats. Have I not the oil? Yes, sir; you have the oil. Has the Frenchman the paper or the ink? He has neither the paper nor the ink, but he has the knives and the forks. Has he the glass? He has neither the glass nor the water. Have you the coats? No, sir; we have not the coats. Have you the umbrellas? Yes, sir; we have the umbrellas. Have the English the boots and slippers? They have the boots and the shoes, but they have not the slippers.

LESSON IV.

POSSESSIVE PRONOUNS.

27. Possessive Pronouns are preceded by the definite article, and agree in gender and number, not with the possessor, as in English, but with the object possessed:

Il suo libro { His book. / Her book. *La sua penna* { His pen. / Her pen.

POSSESSIVE PRONOUNS.

	MASCULINE.		FEMININE.	
	Singular.	Plural.	Singular.	Plural.
My	*Il mio*	*I miei.*	*La mia*	*Le mie.*
Thy	*Il tuo*	*I tuoi.*	*La tua*	*Le tue.*
His, her . .	*Il suo*	*I suoi.*	*La sua*	*Le sue.*
Our	*Il nostro*	*I nostri.*	*La nostra*	*Le nostre.*
Your . . .	*Il vostro*	*I vostri.*	*La vostra*	*Le vostre.*
Their . . .	*Il loro*	*I loro.*	*La loro*	*Le loro.*

28. Possessive pronouns take no article (*loro* excepted) when immediately followed by a noun in the singular expressing rank or kindred.

Your son . . . . . *Vostro figlio.*
His brother . . . . . *Suo fratello.*
Your lordship . . . . . *Sua signoria.*
Their brother . . . . . *Il loro fratello.*

N. B. — The article must be used if the pronoun follows the noun; if the noun is used in the plural, or in a diminutive form; if preceded by the words *Signore, Signora, Signorina*, or by any adjective; as,

My brothers . . . . . *I miei fratelli.*
Your brothers . . . . . *I vostri fratelli.*
My little brother . . . . . *Il mio fratellino.*
My brother . . . . . *Il fratello mio.*

VOCABULARY.

American	*Americano.*	Mother . . .	*Madre.*
Brother	*Fratello.*	Moon	*Luna.*
Daughter	*Figlia.*	Nation	*Nazione.*
Enemy	*Nemico.*	Pencil	*Lapis, matita*
Father	*Padre.*	Picture . . .	*Quadro.*
Friend	*Amico.*	Rich	*Ricco.*
Glove	*Guanto.*	Remorse . . .	*Rimorso.*
Horse	*Cavallo.*	Sister	*Sorella.*
Italian	*Italiano.*	Son	*Figlio.*
Life	*Vita.*	Work	*Lavoro, opera*

EXAMPLES.

Has my sister her book?	*Ha mia sorella il suo libro?*
My sister has her book and her pen.	*Mia sorella ha il suo libro, e la sua penna.*
Have your friends my dog?	*Hanno i vostri amici il mio cane?*
No, sir; they have not your dog, but they have your flowers.	*No, signore; essi non hanno il vostro cane, ma essi hanno i vostri fiori.*
Has my brother their birds?	*Ha mio fratello i loro uccelli.*
He has your cat, but he has not their birds.	*Egli ha il vostro gatto, ma egli non ha i loro uccelli.*

EXERCISE III.

Have you my pen? No, sir; I have not your pen. Have you not my book? I have neither your books nor your pens. Have I not your pencil? No, sir; my sister has my pencil. Has my friend your penknife? He has not your penknife. Have they not his handkerchief? They have not his handkerchief. Have your brothers my flowers? No, sir; they have not your flowers. Has your sister my gloves? Yes, sir; she has your gloves and your pencil. Has he my paper? He has not your paper. Have they your chair? They have not your chair. Has your mother my birds? Yes, miss; she has your birds. Has my sister your picture? No, sir; she has not your picture. Has he not my hat? Yes, sir; he has your hat and your gloves. Have your friends my horse? No, sir; they have not your horse, but they have your dog. Has my mother your pencil? Yes, sir; she has my pencil, your dictionary, and their grammar.

LESSON V.

ARTICLES AFFIXED TO PREPOSITIONS.

29. The Articles are affixed to certain prepositions, with the change, omission, or addition of some letters.

30. The prepositions most commonly joined to the articles are, *di*, of; *a*, to; *da*, from; *per*, for *con*, with; *in*, in; *su*, on, upon.

		Singular.			Plural.		
		MASCULINE.		FEMININE.	MASCULINE.		FEMININE
Of the	the	*del*	*dello*	*della*	*dei*	*degli*	*delle*
	not	*di il*	*di lo*	*di la*	*di i*	*di gli*	*di le*
To the / At the	the	*al*	*allo*	*alla*	*ai*	*agli*	*alle*
	not	*a il*	*a lo*	*a la*	*a i*	*a gli*	*a le*
From the	the	*dal*	*dallo*	*dalla*	*dai*	*dagli*	*dalle*
	not	*da il*	*da lo*	*da la*	*da i*	*da gli*	*da le*
For the	the	*pel*	*pello*	*pella*	*pei*	*pegli*	*pelle*
	not	*per il*	*per lo*	*per la*	*per i*	*per gli*	*per le*
With the	the	*col*	*collo*	*colla*	*coi*	*cogli*	*colle*
	not	*con il*	*con lo*	*con la*	*con i*	*con gli*	*con le*
In the	the	*nel*	*nello*	*nella*	*nei*	*negli*	*nelle*
	not	*in il*	*in lo*	*in la*	*in i*	*in gli*	*in le*
On the	the	*sul*	*sullo*	*sulla*	*sui*	*sugli*	*sulle*
	not	*su il*	*su lo*	*su la*	*su i*	*su gli*	*su le*

N. B. — The above prepositions may be separated from the article, except *con il*, *con i*. — When the article is separated from *per*, *lo* and *gli* must be used, and never *il* or *i*.

POSSESSIVE PRONOUNS WITH NOUNS.

My, our Of my, of our To my, to our From my, from our	book.	*Il mio, il nostro* *Del mio, del nostro* *Al mio, al nostro* *Dal mio, dal nostro*	*libro.*
My, our Of my, of our To my, to our From my, from our	books.	*I miei, i nostri* *Dei miei, dei nostri* *Ai miei, ai vostri* *Dai miei, dai nostri*	*libri*
My, our Of my, of our To thy, to our From his, from their	pen.	*La mia, la nostra* *Della mia, della nostra* *Alla tua, alla nostra* *Dalla sua, dalla loro*	*penna.*
My, our Of my, of our To thy, to your From his, from their	pens.	*Le mie, le nostre* *Delle mie, delle nostre* *Alle tue, alle vostre* *Dalle sue, dalle loro*	*penne.*

31. The name of the thing possessed, followed by the preposition *di*, always precedes the name of the possessor; as,

John's book, *Il libro di Giovanni.*

AUXILIARY VERB *ESSERE*, TO BE.

PRESENT.

Io sono	I am.	*Noi siamo* . . .	We are.
Tu sei	Thou art.	*Voi siete*	You are.
Egli è	He is.	*Eglino sono* . .	They are.

N. B.—The pupil is required to be thoroughly acquainted with the entire conjugation of this verb. (See page 197.)

VOCABULARY.

Bed	*Letto.*	Room	*Stanza*
Dish	*Piatto.*	Rose	*Rosa.*
Earth	*Terra.*	Salad	*Insalata*
Handkerchief . .	*Fazzoletto.*	Scourge	*Flagello.*
Humanity . . .	*Umanità.*	Store	*Bottega.*
Husbandman . .	*Agricoltore.*	Sun	*Sole.*
Key	*Chiave.*	True	*Vero.*
Meat	*Carne.*	Tyrant	*Tiranno*
Napkin	*Salvietta.*	Uncle	*Zio.*
Pianoforte . . .	*Pianoforte.*	Useful	*Utile.*

EXAMPLES.

Is the key on the table?	*E la chiave sulla tavola?*
The meat is in the room.	*La carne è nella stanza.*
My friend has my brother's pianoforte.	*Il mio amico ha il pianoforte di mio fratello.*
Is the paper in the book?	*E la carta nel libro.*
Yes, sir; the paper is in the book.	*Si, signore; la carta è nel libro*

EXERCISE IV.

Has my brother your friend's book? He has neither your friend's book nor your sister's paper. Have I your keys? No, sir; you have not my keys, but you have my father's penknife. Have they not my daughter's handkerchiefs? No, sir; they have not your daughter's handkerchiefs. Has my sister your napkin? Your sister has not my napkin. Are the books on the table? The books are on the table in your room. Your enemy has my brother's knife. Have they my key? No, sir; they have not your key, but they have your friend's key. Is my brother in your room? No, sir: your brother is in my brother's room. Have you the salad? I have neither the salad nor the vinegar. Has your daughter my gloves? My daughter has your gloves and your handkerchief. Have you the water or the wine? I have the water and the wine. Has my brother the bread? My brother has neither the meat nor the bread. The paper is in my brother's book, and the book is in my sister's room on the table. Have you not their pictures? Yes, sir; I have their pictures and your pencil.

LESSON VI.

ADJECTIVES.

32. ADJECTIVES in Italian are variable, and agree with their nouns in gender and number.

QUALIFYING ADJECTIVES.

33. Adjectives ending in *o* are masculine; as,

Uomo virtuoso ed onesto. Man virtuous and honest.

34. Adjectives ending in *a* are feminine; as,

Donna bella e sincera. Woman beautiful and sincere.

35. Adjectives ending in *e* are of either gender; as,

Uomo gentile ed affabile . . . Man gentle and affable.
Donna gentile ed affabile . . . Woman gentle and affable.

36. Adjectives ending in *o* become feminine by changing the *o* into *a;* as,

Uomo virtuoso, povero. Donna virtuosa, povera.

PLURAL OF ADJECTIVES.

37. Adjectives ending in *o* change this vowel into *i;* as, *Uomini virtuosi, poveri.*

38. Adjectives ending in *a* change this vowel into *e;* as, *Donne virtuose, povere.*

39. Adjectives ending in *e* change it into *i;* as,

Uomo or *donna cortese. Uomini* or *donne cortesi.*

40. Adjectives ending in *ca* and *ga* have *che* and *ghe* in the plural; thus, *lunga, ricca,* make *lunghe, ricche.*

41. Adjectives of two syllables, ending in *co* and *go*, take *chi* and *ghi* in the plural; thus, *ricco*, *lungo*, make *ricchi*, *lunghi*.

42. Adjectives of more than two syllables, ending in *co* and *go*, take no *h*, except *antico*, ancient, and *solingo*, solitary, which become *antichi*, *solinghi*.

N. B. — The following adjectives may insert or reject the *h*: *Pubblico*, public; *pratico*, skilful; *mendico*, begging; *analogo*, analogous; *sofistico*, sophistical; *selvatico*, wild; *stitico*, peevish.

43. The adjectives *bello*, *grande*, *santo*, lose the last vowel, and take an apostrophe when followed by a noun commencing with a vowel, and drop the last syllable when followed by any consonant, except *z* or impure *s*.

Bello specchio	*Grande storico*	*Santo Stefano.*
Bell' anello	*Grand' uomo*	*Sant' Antonio.*
Bel libro	*Gran ballo*	*San Vincenzo.*

N. B. — The plural of *bel* is *bei*; that of *bello* is *begli*: *Bei libri*; *begli specchi*. *Gran* is used for both masculine and feminine singular: *gran ballo*, *gran casa*.

44. *Buono*, good, drops the *o* when the following noun begins with a consonant, except *z* or *s* impure.

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45. Adjectives may follow or precede the nouns.

46. Adjectives of two syllables generally precede the noun.

47. Adjectives of more than two syllables, and adjectives expressing nationality, color, shape, and taste, or those preceded by *molto*, much, generally follow the noun; as,

Libro Francese.	*Cappello bianco.*	*Tavola rotonda.*	*Uva dolce.*
French book.	White hat.	Round table.	Sweet grapes.

VOCABULARY.

Beautiful	*Bello.*	Much, very . . .	*Molto.*
Black	*Nero.*	Need	*Bisogno.*
Coach	*Carrozza.*	Nun	*Monaca.*
Courteous, kind, . .	*Cortese.*	Red	*Rosso.*
Dress	*Veste.*	Roman	*Romano.*
Fragrant	*Odoroso.*	Sleeve	*Manica.*
Garden	*Giardino.*	Sweet	*Dolce.*
Good	*Buono.*	Virtue	*Virtù.*
Great, large	*Grande.*	White	*Bianco.*
Green	*Verde.*	Yellow	*Giallo.*

EXAMPLES.

I have your good father's big book.	*Io ho il gran libro del vostro buon padre.*
My brother has the white hat.	*Mio fratello ha il cappello bianco.*
My friend has my sister's beautiful horse.	*Il mio amico ha il bel cavallo di mia sorella.*
Have you the English dictionary?	*Avete voi il dizionario Inglese?*
They have my sister's dress.	*Essi hanno la veste di mia sorella.*

EXERCISE V.

Have you your good father's black coat? I have not his black coat. Are your sisters in my brother's coach? They have my father's beautiful horses, and they have no need of your brother's coach. You are very kind, sir. Is your dictionary very large? No, sir; my French and English dictionary is not very large, but my friend's dictionary is very large. Is your sister's dress green or white? My sister's dress is not green. Have you the white gloves with you? No, sir; my white gloves are on the bed in my brother's room. Have they not my red slippers? Yes, sir; they have your red slippers and your yellow shoes. Is my friend's red wine on the table? No, sir; your friend's wine is not sweet, and we have no need of his wine; we shall have my good friend's white wine. My mother's yellow roses are not fragrant. Are the roses of your garden white or red? The roses in my garden are red; but they are not fragrant. Has not my friend your sister's beautiful picture? My sister's picture is not very beautiful.

LESSON VII.

VERBS.

48. ITALIAN VERBS are divided into three classes or conjugations, which are known by the termination of the infinitive.

49. Infinitives end in *are, ere, ire.*

N. B. — A few infinitives which do not end in either of these terminations are contractions; as,

Porre, from *ponere*, to put; *condurre*, from *conducere*, to conduct.

50. Infinitives in *are* belong to the first conjugation; as, *amare*, to love; *cantare*, to sing.

51. Infinitives in *ere* belong to the second conjugation; as, *perdere*, to lose; *ardere*, to burn.

52. Infinitives in *ire* belong to the third conjugation; as, *partire*, to depart; *sentire*, to hear.

53. Regular verbs are conjugated by changing the terminations *are, ere, ire,* of the infinitive, into the various terminations assigned to each person of all the tenses of each conjugation.

INFLECTION OF A REGULAR VERB OF THE FIRST CONJUGATION.

AMARE, TO LOVE.

PRESENT.

Io amo	I love.	*Noi amiamo* . .	We love.
Tu ami	Thou lovest.	*Voi amate* . . .	Ye love.
Egli ama . . .	He loves.	*Essi amano*	They love.

See page 199.

54. The verbs of this conjugation are regular, except the four following and their compounds: *andare*, to go; *dare*, to give; *fare*, to do; *stare*, to stay.

55. Verbs ending in *care*, *gare*, take an *h* after the *c* and *g*, whenever these consonants are followed by *i* and *e*, in order to preserve the hard sound of these letters; thus,

Mancare, *Pregare*, } make { *manchi*, *mancherò*, *preghi*, *pregherò*, } and not { *manci*, *mancerò*. *pregi*, *pregerò*.

56. Verbs ending in *ciare*, *giare*, suppress the *i* of the root before *e* and *i*; thus,

Baciare, *Mangiare*, } make { *baci*, *bacerò*, *mangi*, *mangerò*, } and not { *bacii*, *bacierò*. *mangii*, *mangierò*.

57. Verbs ending in *gliare*, *chiare*, and *ghiare*, drop the *i* only before another *i*; thus,

Vegliare, *Picchiare*, *Ragghiare*, } make { *vegli*, *veglierò*, *picchi*, *picchierò*, *ragghi*, *ragghierò*, } and not { *veglii*, *veglerò*. *picchii*, *piccherò*. *ragghii*, *raggherò*.

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58. The past participle joined to the verb *avere* does not change its termination to agree with the subject, but joined to the verb *essere* it always agrees with the subject.

Mia sorella ha avuto . . . . . My sister has had.
Mia sorella è stata . . . . . My sister has been.

59. There is in Italian but one present tense which expresses both a present action and the habit of repeating the same action; as,

I am writing, or I write, is expressed by *Io scrivo.*

VOCABULARY.

To call	*Chiamare.*	That	*Che.*
Language	*Lingua.*	To-morrow .	*Domani.*
Harmonious	*Armonioso.*	To think . .	*Pensare.*
Haughty	*Altiero.*	Truth . . .	*Verità.*
Proud	*Orgoglioso.*	Undoubtedly .	*Indubitatamente*
Reserved	*Riservato.*	Voice	*Voce.*
To sing	*Cantare.*	When . . .	*Quando.*
Small	*Piccolo.*	Where . . .	*Dove.*
To speak	*Parlare.*	Well	*Bene.*
To study	*Studiare.*	Why? because	*Perchè? perchè.*

EXAMPLES.

Is my sister's voice very harmonious?	*E la voce di mia sorella molto armoniosa?*
Where shall you sing to-morrow?	*Dove canterete domani?*
Do you study the French or the English language?	*Studiate la lingua Francese o la lingua Inglese?*
Why do you not speak French?	*Perchè non parlate Francese?*
Because I have not studied much.	*Perchè non ho studiato molto.*

EXERCISE VI.

Why is your sister so proud? Because she sings very well. When will she sing? To-morrow. Where? At my father's house, undoubtedly. Why? Do you sing? Yes, I sing, and my voice is good; but I am not proud. Do you call my sister proud because she is reserved? No, I do not call your sister proud because she is reserved, but because she thinks that her voice is rich and harmonious; and the truth is that her voice is not very harmonious. Have you studied the French language? Not much. Do you speak Italian? No, sir. Is not your room very small? My room is not very small. Do you study the English language? Yes, sir; I study the English and French languages. Is my father in the garden? He is in the garden with my sister. My friend's little bird sings very well. Where are my gloves? Your gloves are in my brother's room on his table. Is your brother in his room? No, sir; he is not in his room, and I have not the key. When will he be at my friend's house? He will be at your friend's house to-morrow.

LESSON VIII

DEMONSTRATIVE ADJECTIVES.

60. DEMONSTRATIVE ADJECTIVES point definitely to one object, or to several of the same kind.

Questo,	this.	*Ciò*,	this or that thing.
Cotesto, *Quello*,	that.	*Stesso*, *Medesimo*,	same.

61. *Questo* determines an object near to or named by the person speaking or writing.

62. *Cotesto*, an object near to the person spoken to.

63. *Quello*, an object distant both from the person speaking and the person spoken to.

OBSERVATION. — *Quello* is used only with nouns commencing with *z* or impure *s*, or when it is at the end of the sentence. Before any other consonant it makes *quel*, and before a vowel *quell'*.

Quello specchio	That looking-glass.
Questo libro o quello	This book or that one.
Quell' amico	That friend.
Quel libro	That book.

N. B. — *Questo* and *quello* are often used as relative pronouns in the sense of the latter and the former. In this case, *questo* invariably points to the last-mentioned object; as, *Voi avete il coltello, ed il temperino; questo è buono, quello è cattivo.* Here *questo* has reference to *temperino*, and not to *coltello*.

64. *Ciò* (invariable) is used instead of *questa, quella*, or *cotesta cosa*, this or that thing, or what; in which case it is always followed by *che;* thus,

Ciò che io scrivo, what I write, means *questa cosa che io scrivo.*
Ciò che tu scrivi, what thou writest, means *cotesta cosa che tu scrivi.*
Ciò che egli scrive, what he writes, means *quella cosa che egli scrive*

VOCABULARY.

Academy	*Accademia.*	Industrious	*Industrioso.*
Avaricious	*Avaro.*	Falsehood	*Menzogna.*
Carpet	*Tappeto.*	Large . .	*Largo.*
Close, narrow . . .	*Stretto.*	Lesson . .	*Lezione.*
Coward	*Codardo.*	Morning .	*Mattina, mattino.*
Day	*Giorno.*	Never . .	*Non; mai.**
Difficult	*Difficile.*	Song . .	*Canzone.*
To find	*Trovare.*	Time . .	*Tempo.*
Happy	*Felice.*	To-day .	*Oggi.*
How	*Come.*	Whimsical	*Capriccioso, bisbetico*

* *Non* before the verb, and *mai* after it.

EXAMPLES.

Is this your grammar?	*E questa la vostra grammatica?*
Have you studied the lesson?	*Avete voi studiato la lezione?*
Shall you sing this song?	*Canterete voi questa canzone?*
Is that pencil your brother's?	*E quel lapis di vostro fratello?*
I have this book, not that.	*Io ho questo libro, non quello.*

EXERCISE VII.

Is this my brother's dictionary? Your brother does not study Italian. This is not his book. This is my Italian dictionary. Is that man your good father's friend? My father has never spoken to that man, and he has never been his friend. Do you find your French song difficult? Yes, sir; I find the French language very difficult. When will you sing the Italian song? To-morrow. I am poor, but you are avaricious and whimsical. Is your carpet narrow or wide? My carpet is neither narrow nor wide, because I have no carpet. Have you studied your lesson? I have not studied my lesson, because I have had no time. Shall you sing with my sister to-day? Not to-day. Why not? Because I never sing when she sings. When shall I speak to your father? To-morrow. Where shall I find my hat? You will find your hat and your black gloves in my father's room, on the little table. I have no need of my black gloves. Is this your father's piano? Yes, sir; this piano is my father's. How does your friend speak the French language? He does not speak the French language very well. Shall you sing this or that song? I shall sing this song, not that.

LESSON IX.

PERSONAL PRONOUNS.

65. PERSONAL PRONOUNS are words used instead of nouns, and serve to designate an object as belonging to the first, second, or third person. They are,

Io	*tu*	*egli*	*ella*	*noi*	*voi*	*eglino*	*elleno*	*esso.*
I	thou	he	she	we	you	they, *m.*	they, *f.*	he *or* it

which make, in the objective case,

Me	*te*	*lui*	*lei*	*noi*	*voi*	*loro*	*esso*
me	thee	him	her	us	you	them	him *or* it.

66. Personal pronouns have the objective form in the relations of possession (genitive), attribution (dative), and derivation (ablative).

I,	*Io.*	He,	*Egli.*	She,	*Ella.*
Of me,	*Di me.*	Of him,	*Di lui.*	Of herself,	*Di se.*
To me,	*A me.*	To him,	*A lui.*	To herself,	*A se.*
From me,	*Da me.*	From him,	*Da lui.*	From herself,	*Da se.*

67. To give force to the expression, personal pronouns are often followed by the demonstrative adjectives *stesso* and *medesimo*.

Io stesso parlai a vostro padre . . . I myself spoke to your father.
Essa medesima mandò il libro . . . She herself sent the book.

N. B. — No pronoun is prefixed to the word *self*, as in English.

Io stesso, I self, and not *Io mestesso*.

68. *Se* is used only for the third person, and has reference to the subject.

Egli parla di se . . . . . He speaks of himself.
Ella non ama che se . . . . She loves but herself.

69. The pronouns *me, te, se,* where preceded by the preposition *con,* should be transposed and united with the elision of the *n.* Thus:

Con me	make	*meco.*
Con te		*teco.*
Con se		*seco.*

N. B. — *Nosco, vosco,* instead of *con noi, con voi,* are obsolete.

70. *Loro* in the dative takes no preposition, if placed before the direct object; as,

Date loro questo libro. Give them this book.

Loro in the genitive is elegantly placed between the noun and the article without the preposition; as,

Il loro libro. Their book, or the book of them.

71. Instead of *ella, la* can be used.

La mi vuol bene. She loves me.

72. *Egli* and *ella* are often used as expletives in the sense of *it.*

Egli è vero. It is true.
Ella è impossibile. It is impossible.

N. B. — *It,* used in English as an expletive, is generally omitted in Italian.

E vero. It is true.
E impossibile. It is impossible.

73. *Esso* is moreover used for animate and inanimate objects; and, with its feminine and plurals, is elegantly written *desso,* after the verbs *essere,* to be, and *parere,* to seem.

Egli è desso. It is he.
Mi par dessa. It seems to be she.
Eran desse, qual tu sei, sul mattino dell' età.
They were, as thou art, in the morning of life.

VOCABULARY.

Acute	*Acuto.*	Last night	*Ieri sera.*
To assure	*Assicurare*	To look	*Guardare.*
Blow	*Colpo.*	Mother-in-law . .	*Suocera.*
To burn	*Bruciare.*	Nose	*Naso.*
Cloth	*Panno.*	Prudent	*Prudente.*
To cost	*Costare.*	Shrewd	*Accorto.*
Daughter-in-law .	*Nuora.*	Silk	*Seta.*
Father-in-law . .	*Suocero.*	Son-in-law	*Genero.*
How much	*Quanto*	Whiteness	*Bianchezza*
Large	*Largo*	Word	*Parola.*

EXAMPLES.

I have not sung the Italian song, because it is too long.	*Io non ho cantato la canzone Italiana, perchè è molto lunga.*
Your book is good for nothing.	*Il vostro libro non è buono a nulla.*
I have spoken to my brother, not to your friend.	*Io ho parlato a mio fratello, non al vostro amico.*

EXERCISE VIII.

When shall you study your lesson? I shall study my lesson when your sister sings her song. Will she sing the same song? Yes, she will sing the same song with me. Why do you not sing the Italian song? Because it is difficult, and my voice is not very harmonious. Will your voice be harmonious when you sing with her? Undoubtedly. Do you speak to my father? I speak to you, not to him. How much does this cloth cost? Not much. Where is your father-in-law? He is in my brother's garden with my good mother-in-law and his friend. Am I not very shrewd? Why do you think so? Because I am prudent. I have burnt their books because they were good for nothing Is it possible? Yes, it is possible. Who is with your mother? Her son-in-law is with her. Is that man with the big nose your mother's son-in-law? It is he. Where is my brother? He is in my friend's room. Where is your friend's book? It is in my father's room. Is your father in the room? No, sir; my father is not in the room; he is in my brother's garden with your good sister's friend. My sisters have been with your friends, and I have been in my room with my mother. Has your mother been with you? She has been, and is always, with me.

LESSON X.

INDEFINITE ARTICLE.

74. The Indefinite Article is *uno* for the masculine, and *una* for the feminine; as,

Uno specchio, a looking-glass. *Una donna*, a woman.

75. *Uno* drops the *o* when followed by a consonant other than *s* impure or *z*, or by a vowel; as,

Un uomo, a man. *Un libro*, a book.

76. The indefinite article must be repeated with every noun; as,

Un uomo, una donna, ed un ragazzo. A man, woman, and boy.

77. The indefinite article is omitted:

1. Before the adjectives *alcuni*, *pochi*, a few; *molti*, a great many; as,

Io ho { *pochi libri.* / *molti libri.* — I have { a few books. / a great many books.

2. Before a noun in the predicate after a verb passive or neuter, and before a noun placed in apposition with a noun or pronoun, unless it be connected with some qualifying word or phrase; as,

Mio fratello è mercante . . . . My brother is a merchant.
Egli è Francese . . . . . He is a Frenchman.
Mio fratello è un ricco mercante My brother is a rich merchant.

3. After the adjective, qualifying a noun, which follows the words *così*, so or as; *troppo*, too; as,

Così grand' uomo . . . . . So great a man.
Troppo pericolosa speculazione . Too dangerous a speculation.

4. After *che*, or any other word expressing admiration or surprise; as,

Che bel cavallo! . . . . . What a beautiful horse!
Qual matto! . . . . . What a fool!

78. The indefinite article precedes the word *tale*, such; as,

Un tal matto . . . . . Such a fool.
Un tal cavallo . . . . . Such a horse.

79. The definite article is used instead of the English indefinite article before nouns of measure and weight:

Due dollari la libbra . . . . Two dollars a pound.
Tre scellini la bottiglia . . . Three shillings a bottle.

80. *Uno* is often used without a noun, and is sometimes suppressed.

Egli è uno che calunnia tutti indistintamente. He is a man who slanders every body indiscriminately.
Egli è uomo di cattiva fama. He is a man of bad reputation.

PARTITIVE ARTICLE.

81. The partitive article is expressed in Italian by the preposition *di* and the definite article:

Io ho del pane, dell' inchiostro, dello zucchero, della carta, dei libri. I have bread, ink, sugar, paper, and books.

82. The partitive article is omitted in a negative sentence, or when we wish to make prominent the object and not its quantity:

Avete del pane? . . . . . Have you any bread?
Io non ho pane . . . . . I have no bread.
Io ho vino ed acqua . . . . I have wine and water.

VOCABULARY.

To ask	*Domandare.*	Long	*Lungo.*
Beneficent . . .	*Beneficente.*	Modesty . . .	*Modestia.*
Bitter	*Amaro.*	Mouth	*Bocca.*
To commence .	*Cominciare.*	Night	*Notte.*
Conduct	*Condotta.*	Odd mistake .	*Sproposito.*
To confess . . .	*Confessare.*	On the contrary	*Al contrario.*
Gentle	*Gentile.*	To praise . . .	*Lodare.*
Hammer . . .	*Martello.*	Short	*Corto.*
To hope	*Sperare.*	Subject	*Suddito.*
Indispensable .	*Indispensabile.*	Then	*Allora, dunque.*

EXAMPLES.

Have you any friends?	*Avete voi degli amici?*
I have no friends.	*Io non ho amici.*
Is she not a very beautiful woman?	*Non è ella una donna molto bella.*
When did you speak to my sister?	*Quando parlaste a mia sorella?*

EXERCISE IX.

Is not this a beautiful book? Why do you call this a beautiful book? Because it is a very easy book. On the contrary, this book is not very easy. What a beautiful picture! Has your friend any good books? Yes, sir; he has a few good books. How many? Not a great many. Have your brothers any birds? My brothers have some very beautiful birds, but they do not sing. When will you begin your French lesson? To-morrow. Shall you begin your lesson with my sister? Your sister has studied the French language with my friend. With your friend! where is he? Is he not a good man? I ask where he is. He is in my brother's room. Do they study their English lesson? They do not study their English lesson; they sing an Italian song. Have you any good pens? I have a great many pens, but they are not very good. Where shall I study my lesson? In your room. It is not very easy (*di*) to study my lesson in my room. Why? Because my brother, his friend, and his friend's ugly sister, are studying their French lesson in my room. Why do you call your friend's sister ugly? Because she has a very short nose, and a very big mouth. Is she rich? Yes, she is very rich. Then she is not ugly; on the contrary, she is beautiful. What an odd mistake!

LESSON XI

FORMATION OF THE PLURAL, *continued.*

83. Nouns ending in *ca* and *ga* require an *h* in the plural to preserve the hard sound of the singular; as,

Duca, monarca, piaga, make *duchi, monarchi, piaghe.*

84. Nouns ending in *cia* and *gia* change *ia* into *e,* if this termination is a diphthong; as,

Bilancia, spiaggia, make *bilance, spiagge.*

N. B. — *Camicia,* shirt, makes *camicie* in the plural, to distinguish it from the singular, *càmice,* a priest's vestment.

85. If the termination of the *cia* and *gia* is not a diphthong, the general rule is applied; as,

Regia, bugia, make *regie, bugie.*

86. Some nouns are used only in the singular; as,

Schiatta, race; *genie,* descendants; *progenie,* progeny;
Mane, morning; *prole,* offspring; *stirpe,* stock; *cento,* hundred.

Others are used only in the plural; as,

Esequie, funeral obsequies; *nozze,* marriage; *vanni,* wings.
Sponsali, nuptial rites; *forbici,* scissors; *pantaloni,* pantaloons.

87. Proper names of persons are, by *antonomasia,* used only in the plural; as,

Gli Alessandri; gli Annibali.

88. Names of metals in the plural express objects made of the same metals; as,

Il ferro, iron; *I ferri,* iron tools.

89. Names of virtues in the plural express the practice of them; as,

L' elemosina, the virtue of almsgiving.
Le elemosine, practical almsgiving.

90. To proper names another name or a quality is added when they might be confounded with others of the same family; as,

Errico primogenito. Errico cadetto.
Pietro padre. Pietro figlio.

91. Proper names of distinguished families are often used in the plural; as,

I Medici. *I Lentuli.* *I Fabbii.* *I Pisoni.*

MONTHS.

Gennajo	January.	*Luglio*	July.
Febbrajo	February.	*Agosto*	August.
Marzo	March.	*Settembre*	September.
Aprile	April.	*Ottobre*	October.
Maggio	May.	*Novembre*	November.
Giugno	June.	*Dicembre*	December.

DAYS.

Lunedì	Monday.	*Giovedì*	Thursday.
Martedì	Tuesday.	*Venerdì*	Friday.
Mercoledì	Wednesday.	*Sabato*	Saturday.
		Domenica	Sunday.

SEASONS.

Primavera	Spring.	*Autunno*	Autumn.
Està	Summer.	*Inverno*	Winter.

VOCABULARY.

Bean	*Fava.*	Lentil	*Lente.*
Button	*Bottone.*	Name	*Nome.*
Companion	*Compagno.*	Nature	*Natura.*
Convent	*Convento.*	Origin	*Origine.*
Courage	*Coraggio.*	Pea	*Pisella.*
Egyptian	*Egiziano.*	Project	*Progetto.*
Family	*Famiglia.*	Slave	*Schiavo.*
Fruit	*Frutto.*	Success	*Successo.*
History	*Istoria.*	Tree	*Albero.*
Illustrious	*Illustre.*	Vegetable	*Legume.*

EXAMPLES.

Have you brought my shirts?	*Avete voi portato le mie camicie?*
Have you my scissors?	*Avete voi le mie forbici?*
I have neither scissors nor knives.	*Io non ho nè forbici, nè coltelli.*
Have you the name of this vegetable?	*Avete voi il nome di questo legume?*
Have you any lentils?	*Avete delle lenti?*

EXERCISE X.

Where is your brother? My brother is with my sister. Are not your sisters in the convent? No, they are not in the convent; they are not nuns. Where are your tools? In my brother's room, on the chair. The Roman soldiers were husbandmen; the fruits and vegetables which they had in their gardens are the origin of the names of some illustrious families: the *Lentuli*, from lentils; the *Fabbii*, from beans; and the *Pisons*, from peas. The wives are the companions, and not the slaves, of their husbands. The stars and the oxen were among the gods of the Egyptians. The sleeves of my coat are very short. Have you the scissors? I have the buttons of my pantaloons. Where are your daughters? They are in their rooms. Are your brothers in their stores? Yes, sir; they are in their stores. Have they many books? No, sir; they have not many books, but they have a great many pictures. Have they a great many beautiful pictures? They have many pictures, but they are not very fine. Where are your shirts? They are in my sister's room. I have a great many trees in my garden. Have you many books in your room? I have a few books, but they are good.

LESSON XII.

IRREGULAR VERBS, FIRST CONJUGATION

ANDARE, TO GO.		*DARE*, TO GIVE.	
PRESENT.			
Vado or *vo* . . .	I go.	*Do*	I give.
Vai	Thou goest.	*Dai*	Thou givest
Va	He goes.	*Da*	He gives.
Andiamo	We go.	*Diamo*	We give.
Andate	You go.	*Date*	You give.
Vanno	They go.	*Danno*	They give.

N. B. — For the remaining tenses, see page 201.

92. The verb *andare* requires the preposition *a*, when followed by an infinitive, or when it expresses going to some place; as,

Vado a parlare. I am going to speak.
Vado al mercato. I am going to market.

If we speak of going to any person's house, *da* is used; as,

Vado dal medico. I am going to the physician's.
Andrò da mio fratello. I shall go to my brother's.

93. The following nouns require the preposition *di* after them when used before an infinitive; as,

Coraggio	Courage.	*Paura*	Fear.
Desiderio	Desire.	*Vergogna*	Shame.
Voglia	Wish.	*Tempo*	Time.
Ragione	Right.	*Torto*	Wrong.

94. The adverbs *prima*, before, and *dopo*, after, are followed by the preposition *di*, and take the infinitive instead of the gerund* as in English; as,

Dopo di aver parlato. After having spoken.
Prima di andare. Before going.

* The gerund in Italian corresponds to the present participle in English

VOCABULARY.

Agreeable . . .	*Aggradevole.*	Morning . . .	*Mattina.*
Always	*Sempre.*	Neighbor . . .	*Prossimo.*
Coming . . .	*Venturo.*	Other	*Altro.*
Company . . .	*Compagnia.*	Pleasure . . .	*Piacere.*
Compliment . .	*Complimento.*	To present . . .	*Presentare.*
Custom	*Costume.*	Probably . . .	*Probabilmente.*
Evening . . .	*Sera.*	Reward	*Ricompenza.*
To fix	*Fissare.*	Visit	*Visita.*
To learn . . .	*Imparare.*	Week	*Settimana.*
Memory . . .	*Memoria.*	Yesterday . . .	*Ieri*

EXAMPLES.

I hope to go with you.	*Spero di andare con voi.*
Have you any good books?	*Avete voi dei buoni libri?*
I have very good books.	*Io ho dei libri molto buoni.*
He has never had a great many friends.	*Egli non ha mai avuto molti amici.*

EXERCISE XI.

When shall I have the pleasure of your company? My company is not very agreeable; but I shall go to spend an evening with your brother-in-law next week, and then I hope to present my compliments to you and to your dear mother Have you fixed the day? No, I have not fixed the day; but I hope to be with my friend to-morrow morning. He will probably go with me to visit a few friends, and I think that we shall be at your brother's house next Tuesday. Did your friends speak of me to-day? They spoke of you, but not much. Have your brothers commenced their French lesson? They commenced their French lesson yesterday, but they did not study much. Shall you go in my carriage? I shall go to my friend's garden. My father has not a very good horse. On the contrary, I think that your father has always had some very good horses. Have you any good books? Yes, sir; I have some very good books. Where are they? They are on the little table in my mother's room. Have you studied your lesson? I have studied my French lesson, but I have not sung my Italian song. Have you not a good memory? I have a good memory, but my voice is not very good. When shall you go to your father's? To-morrow.

LESSON XIII.

CONJUNCTIVE PRONOUNS.

95. When the personal pronouns are governed by a verb, and employed in the dative and accusative, they take a new form. Instead of the dative and accusative,

A me	to me	*mi*	is used.
Me	me	*mi*	"
A noi	to us	*ci* or *ne*	"
Noi	us	*ci* or *ne*	"
A te	to thee	*ti*	"
Te	thee	*ti*	"
A voi	to you	*vi*	"
Voi	you	*vi*	"
A lui	to him	*gli*	"
Lui	him	*lo* or *il*	"
A lei	to her	*le*	"
Lei	her	*la*	"
A loro	to them	*loro*	"
Loro	them	*li* m., *le* f.	"
A se	to oneself	*si*	"
Se	oneself	*si*	"

96. These pronouns, thus used, are called conjunctive; as,

Io gli parlai.	I spoke to him.	Literally: I to him spoke.
Io l' amo.	I love her.	Literally: I her love.

97. Conjunctive pronouns follow or precede the verb.

They follow the verb, and, with the exception of *loro*, are united to it:

1. In the affirmative imperative, except the third person; as,

Scrivimi e spera . . . . . Write to me, and hope.
Scriveteci e sperate . . . . . Write to us, and hope.

2. In the gerund, affirmatively; as,

Scrivendogli, dirò la verità. Writing to him, I will tell the truth.

3. In the affirmative infinitive, which loses the final *e;* as,

Vederla, parlarle, e morire. To see her, to speak to her, and to die.

98. In all other tenses, and in the third person of the affirmative imperative, the conjunctive pronoun precedes; as,

Ci scriva se vuole. Let him write to us if he wishes.

N. B.—In the imperative, gerund, and infinitive, used negatively, the conjunctive pronoun is placed between the negation and the verb; as,

Non ci scriva e farà molto meglio. Not to us let him write, and he will do much better.
Non gli scrivendo lo farò disperare. Not to him in writing, him I will make despair.
Non le scrivere è crudeltà. Not to her to write is cruelty.

99. Conjunctive pronouns, *gli* excepted, double their first letter when affixed to a verb of one syllable, or to a verb ending with an accented vowel, in which case the accent is omitted; as,

Fammi questo favore, instead of *fa mi.*
Dirogli di venire, instead of *dirò gli.*

100. The pronoun *it* should be expressed by *il, lo, l'*, when referring to a masculine noun; and by *la, l'*, when referring to a feminine noun; as,

Lo farò con piacere. I will do it with pleasure.

101. The pronoun *them* is expressed by *li* (sometimes by *gli*), m., and *le*, f.; as,

Io li avrò domani. I shall have them to-morrow.

VOCABULARY.

To abuse	*Abusare.*	New	*Nuovo.*
To bring, carry .	*Portare.*	Old	*Vecchio.*
To buy	*Comprare.*	Opinion	*Opinione.*
Color	*Colore.*	Poverty	*Povertà.*
Dress-maker . .	*Sarta.*	Prosperity	*Prosperità.*
To forget	*Dimenticare.*	Ready	*Pronto.*
Gold	*Oro.*	Reason	*Ragione.*
To leave	*Lasciare.*	Ruin	*Rovina.*
Misfortune . . .	*Disgrazia.*	Shoemaker	*Calzolaio.*
Necessity	*Necessità.*	Tailor	*Sarto*

EXAMPLES.

Are you going to the tailor's?	*Andate dal sarto?*
No, I am going to my store.	*No, io vado alla mia bottega.*
Your dress has a good color.	*La vostra veste ha un buon colore*
Good books or not.	*Buoni libri, o no.*

EXERCISE XII.

Has the shoemaker brought my boots? No, sir; I went to his store yesterday, and they were not ready. When will he bring them? He will bring them to-morrow. Why does he not bring them to-day? Because they will not be ready to-day. Give me my gloves. Where are they? I left them in your brother's room. Shall you not speak to my father? I shall speak to him, undoubtedly. Shall you not speak to his sister? No, sir; I shall not speak to her. Why not? I shall not speak to her to-day because she did not speak to me yesterday. This is not a good reason. Good reason or not, I shall not speak to her to-day. I will buy this beautiful horse for my sister. Why do you not buy it for yourself? Because I have no need of a small horse. The dress-maker brought me a white dress; it is too large for me, and I shall give it to my mother. Give him that inkstand, and I will give you this penknife. Have you studied your lesson? Yes, sir; my lesson was not very difficult to-day. When your lesson is not very difficult, it is very easy to study it. Bring me my old black coat. Shall you give it to your friend? No, I shall not give it to my friend to-day, because the tailor has not brought my new coat. Will he bring it to-morrow? To-morrow is Sunday. Is it not Friday to-day? No, sir.

LESSON XIV.

IRREGULAR VERBS, FIRST CONJUGATION

FARE, TO MAKE.		*STARE*, TO STAY.	
PRESENT.			
Fo or *faccio*	I make.	*Sto*	I stay.
Fai	Thou makest.	*Stai*	Thou stayest
Fa	He makes.	*Sta*	He stays.
Facciamo	We make.	*Stiamo*	We stay.
Fate	You make.	*State*	You stay.
Fanno	They make.	*Stanno*	They stay.

(See page 201.)

N. B. — The verb *fare* is derived from the Latin *facere*, and should properly belong to the irregular verbs of the second conjugation.

102. The verb *fare* is idiomatically employed in expressions denoting the state of the weather; as,

Che tempo fa oggi? How is the weather to-day?

N. B. — The verb *fare*, thus employed, must precede the noun, except in an interrogative sentence.

Fa bel tempo oggi. It is fine weather to-day.
Not *Il tempo fa bello oggi.*

103. The verb *stare* is idiomatically used in expressions concerning one's health; as,

Come state, signora? How do you do, madam?

104. The following nouns require the verb *to have*, and not *to be*, as in English:

Fame	Hunger.	*Torto*	Wrong.
Sete	Thirst.	*Paura*	Fear.
Ragione	Right.	*Vergogna*	Shame.

I am hungry, is expressed by *Io ho fame*, I have hunger.

VOCABULARY.

To accompany .	*Accompagnare.*	Money	*Denaro.*
Civility	*Civiltà.*	To pass, spend .	*Passare.*
Cold	*Freddo.*	Past	*Passato.*
Dear	*Caro.*	To reproach . .	*Rimproverare*
To deserve . .	*Meritare.*	To separate . .	*Separare.*
To embrace . .	*Abbracciare.*	Soon	*Presto.*
Fear	*Timore.*	To sparkle . .	*Scintillare.*
House	*Casa.*	To thank . . .	*Ringraziare.*
Ingratitude . .	*Ingratitudine.*	Temperance . .	*Temperanza.*
King	*Re.*	Warm	*Caldo.*

EXAMPLES.

Are you thirsty or hungry?	*Avete fame o sete?*
I am neither thirsty nor hungry.	*Non ho nè fame nè sete.*
How are your brothers?	*Come stanno i vostri fratelli?*

EXERCISE XIII.

Good-morning, sir; how do you do? I am very well, I thank you. How is your sister? My sister is not very well. Where did you spend the day yesterday? I was with my friend. Give me some water. Are you thirsty? Yes, I am thirsty and hungry. Am I not right in reproaching him for his ingratitude? What has he done? He has not spoken to my mother. You are right; he is proud, and he deserves it. How is the weather to-day? It is very fine weather. Was it fine weather yesterday? Yesterday the weather was very beautiful. Have you time to study your French lesson? I have time, but I have no desire to study it. Has your brother a desire to buy my carriage? He has a great desire to buy it, but he has no money. When will he have money? He will probably have some money next month. Then I will give him my horse now, if he will give me the money next month. Is it cold to-day? No, sir; it is not very cold. Was it warm yesterday? Yes, sir; it was very warm yesterday. Are you afraid to go with me? Where shall we go? We will go to the shoemaker's. Has he not brought your boots? He has brought neither the boots nor the shoes. Let us go, then; I am not afraid to go with you; I was only desirous to speak with your sister before going. She is not at home. When will she be at home? She will be at home soon.

LESSON XV.

USE OF THE DEFINITE ARTICLE.

105. The Definite Article is used before nouns *taken in the full extent of their signification.* It is thus used before nouns designating, 1st, A class. 2d, A species of a class. 3d, An individual of a species.

1. *Gli uomini sono mortali.* Men are mortal. Here the word *uomini* is used to represent a class, in its whole extent; *i. e.*, all men.

N. B. — Instead of *gli uomini*, *l'uomo* can be used, because a singular noun may often be used as a representative of the whole class.

2. *Gli uomini virtuosi sono felici.* Virtuous men are happy.

Here *uomini virtuosi* represents a species, or a number of men who have the quality of *virtuosi.* We can also say, *l'uomo virtuoso*, because a singular noun may represent the whole species.

3. *L' uomo di cui vi parlo.* The man of whom I speak to you.

Here the noun *uomo* is taken individually, and the article serves to limit it to a single individual whom we wish to particularize.

Observation. — Whenever a noun is used in an indefinite manner, *i. e.*, when we do not wish to consider it as a whole class, as a whole species, or as a particular individual, the article may be omitted. Thus, we may say, *Amore, o odio ci guida* or *L'amore o l'odio ci guida.* But, in the first case, *amore* and *odio* are used in a general or indefinite sense; while, in the second case, they are limited or determined by some circumstances which are understood, such as *l'amore* (*che portiamo ai buoni*), *l' odio* (*che sentiamo pei cattivi.*)

Dante says: *Risposemi: non uomo, uomo già fui.* He replied to me: I am not a man, man once I was.

Here the poet wishes only to give the indefinite idea of which *uomo* is the sign. *Uomo* is here used somewhat like a qualifying adjective.

106. Abstract nouns, used alone, take the definite article; as, *la virtù*, virtue. But, when two or more nouns are joined together, the article may be omitted; as, *virtù ed onore*, virtue and honor.

107. Before names of countries, kingdoms, and provinces, the article may be used or omitted. If we wish to mention the whole country or the province, we must use the article; as,

La Italia è una bella contrada. Italy is a beautiful country.

But, if we view the country in a general manner, or as a point, without reference to its extent, then the article is not necessary; as,

Vengo da Italia. I come from Italy.

108. The article is also used before names of the mountains celebrated by the poets, and before the words *Signore, Signora, Signorina;* as,

Il Pindo, il Parnasso, L'Elicona. Pindus, Parnassus, Helicon.
Il Signor Giovanni, La Signora C. Mr. John, Mrs. C.

109. The article is omitted in a direct address; as,

Uomo, tu sei mortale. Man, thou art mortal.
Italia, o tu cui diè la sorte . . Italy, thou to whom fate has given . .
Signor B., dove è la Signora C.? Mr. B., where is Mrs. C.?

110. Verbs, adverbs, and adjectives, used substantively, take the article; as,

Il leggere . The reading.	*Il perchè* . . The why.
Il buono . . The good one.	*Il rosso* . . The red one.

111. The article is used before nouns expressing titles, which are followed by the proper name of the person, or family. The word *papa* is excepted; as,

Il Re Giorgio. King George. *Papa Sisto.* Pope Sixtus.
Il Generale Washington. General Washington.

112. Family names of persons generally known are preceded by the article; as, *il Tasso, il Milton.*

N. B. — Say *l'Alighieri*, but not *il Dante*, because Dante is the proper name, and not the family name, of the great Italian poet.

VOCABULARY.

Alps	*Alpi.*	Italy	*Italia.*
Bad	*Cattivo.*	Justice	*Giustizia.*
To corrupt . . .	*Corrompere.*	Masterpiece . . .	*Capo lavoro.*
Death	*Morte.*	Merit	*Merito.*
Discord	*Discordia.*	Mortal	*Mortale.*
Element	*Elemento.*	Paris	*Parigi.*
Europe	*Europa.*	To show	*Mostrare.*
France	*Francia.*	To wait for . . .	*Aspettare.*
Health	*Salute.*	Wicked	*Malvaggio.*
Interest	*Interesse.*	Woman	*Donna.*
Invention	*Invenzione.*	To reveal	*Rivelare.*

EXAMPLES.

It is for our interest to preserve our health.	*E pel nostro interesse il preservare la nostra salute.*
That invention cost him much.	*Quella invenzione gli costò molto*

EXERCISE XIV.

Man is mortal. Man, thou art mortal. Tyrants are the scourge of humanity. Tyrants, you are the scourge of humanity. Death makes kings and subjects equal. Falsehood is odious in itself. Prosperity and success are not always the reward of an industrious man. Evil companions corrupt good manners. Bread and water are indispensable to man. Is not man the masterpiece of nature? Fear and selfishness make men wicked. True merit is always accompanied by civility and modesty. Black and white are not colors. History is the picture of times and men. Necessity is the mother of invention, and health is the daughter of exercise and temperance. Discord is the ruin of states. Justice embraces many virtues. Where is Madam, Mr. John? She is in her room. Has she given my book to your father? Yes, she gave the book to my father last night. The Alps separate Italy from France. My brother is in Italy, and my son will go to Paris next week. General Warren is a name dear to the Americans. Italy is the garden of Europe. How is your mother to-day? She is not very well. Is she in her room? No, she is in the garden. Have you many flowers in your garden? We have very few flowers in summer-time, but in the spring we have a great many flowers and birds. Poverty and misfortune reveal true friends.

LESSON XVI.

RELATIVE PRONOUNS.

113. RELATIVE PRONOUNS are always expressed in Italian. They are

Quale, che . . . . . who, which, what.
Chi . . . . . who.

114. *Quale* and *che* are used for persons and things.

115. *Quale*, plural *quali*, is always preceded by the definite article, which determines its gender; as,

Il libro, il quale . . . . . The book which.
La donna, la quale . . . . . The woman who.
I libri, i quali . . . . . The books which.
Le donne, le quali . . . . . The women who.

116. *Che* takes no article, and is invariable in the nominative; in the objective and after prepositions it is changed into *cui;* as,

L'uomo che persevera riesce . . The man who perseveres succeeds.
La donna cui voi amate . . . . The woman whom you love.
L'uomo a cui scrivete . . . . The man to whom you write.
La donna di cui parlate . . . The woman of whom you speak.

117. *Il che*, or, more elegantly, *locchè*, has reference to the whole preceding sentence; as,

Mia madre è ammalata; locchè mi affligе.
My mother is sick; (a thing) which afflicts me.

118. *Cui* is often used without the preposition; and in the genitive it precedes the noun; as,

L'uomo, cui voi parlate . . . . . The man to whom you speak
Una donna la cui bellezza è estrema . A woman of extreme beauty

OBSERVATION. — Instead of *cui* and *quale*, *onde* is often used in poetry; as,

Quella virtude onde mi sento acceso.
That virtue by which I feel myself inflamed.

119. *Chi* is often used alone, referring to some noun understood; as, *he who*, or *the man who*; as,

Chi persevera riesce. He who perseveres succeeds.

120. *Ne* is also classed among the relative pronouns, and stands for *some of it*, or for

With, about, of, / For, from, by, } him, her, it, them.

This pronoun must always be expressed in Italian, even in cases where it is understood in English; as,

Ne parlai a mio fratello . I spoke to my brother about it.
Avete del denaro? . . . . Have you any money?
Ne ho . . . . . I have (some of it).

Ne is always placed before the verb; as,

Io ne ho. I have some of it.

121. *In order to*, in Italian, is expressed by *per*, which is never understood, as in English; as,

Vado al mercato per comprare della carne.
I am going to market to buy some meat.

EXAMPLES.

Where are you going?	*Dove andate?*
I am going to buy some bread.	*Vado a comprare del pane.*
Has he any good books?	*Ha egli dei buoni libri?*
He has some good ones.	*Egli ne ha dei buoni.*
Whose books are these?	*Di chi sono questi libri?*
They are my brother's.	*Sono di mio fratello.*
The merchant has money.	*Il mercante ha denaro*
The painter is generous.	*Il pittore è generoso.*
How is the weather to-day?	*Che tempo fa oggi?*
We have bad weather to-day.	*Abbiamo cattivo tempo oggi.*

VOCABULARY.

To admire	*Ammirare.*	Merchant	*Mercante.*
Beauty	*Bellezza.*	Often	*Spesso.*
To change	*Cambiare.*	Painter	*Pittore.*
Evil	*Male.*	Perhaps	*Forse.*
Generous	*Generoso.*	Physician . . .	*Medico.*
Hat	*Cappello.*	Poor	*Povero.*
Ignorant	*Ignorante.*	To pronounce . .	*Pronunziare.*
To languish	*Languire.*	Pronunciation . .	*Pronunzia.*
Learned . . .	*Dotto.*	To send	*Mandare.*
To lend	*Prestare.*	Teacher	*Maestro.*
Market	*Mercato.*	Thought	*Pensiero.*

EXERCISE XV.

What do you think of my horse? I think that your horse is very good. Where are you going? I am going to market. What are you going to buy? I am going to buy some butter Did you not buy your butter yesterday? The butter (which) I bought yesterday was not good, and I am going to market (in order) to change it. The painter has no time to commence my picture. Give him some money, and he will begin it soon. Then it is the money, and not the time, that he has not. Perhaps he has no time, but I am sure that he has no money. How does your brother pronounce the French language? He has not a very good pronunciation. Why not? Because it is very difficult to pronounce well without a French teacher. You are right. Have you any good books? I have some, but I have not a good French grammar. Why do you not buy one (of them)? Because I have no money. What did you do with the money (that) I lent you yesterday? I bought a black hat. Why did you not buy a grammar? Do not reproach me for my ignorance. Are you a merchant, sir? No, sir; I am a physician. How is the weather to-day? We have fine weather to-day, sir. Is it cold? No, sir. Is it warm? It is neither cold nor warm. Shall we go to my friend's garden? Yes; but I am hungry. Shall I give you some bread and butter? No, I thank you; I have some in my room. Then I shall give my bread to the man who is in the garden. Is he poor? He is not poor, but he is not proud. Is not his brother the man to whom I spoke yesterday in your father's garden? He has no brothers

LESSON XVII.

DEMONSTRATIVE PRONOUNS.

122. The Demonstrative Pronouns are used substantively for persons. They are,

Questi	This man.
Costei	This woman.
Costoro	These men or women.
Cotesti, quegli	That man.
Cotestei, colei	That woman.
Cotestoro, coloro	Those men or women.

Questi makes, in the objective, *costui.*
Cotesti makes, in the objective, *cotestui.*
Quegli makes, in the objective, *colui.*
The other pronouns are invariable.

Di, a, da, { *Costui, cotestui, colui;* m., sing. / *Costei, cotestei, colei;* f., " / *Costoro, cotestoro, coloro;* plural.

123. Demonstrative pronouns in the genitive can elegantly precede the noun without the preposition.

Per la costui bontà / *Per la bontà di costui* } Through his goodness.

124. *Questi* points to the person near to the speaker.

125. *Cotesti* points to the person near to the one spoken to.

126. *Quegli* points to a person equally distant from the speaker and the person spoken to.

INFLECTION OF A REGULAR VERB OF THE SECOND CONJUGATION.

CREDERE, TO BELIEVE.

PRESENT.

Credo	I believe.	*Crediamo* . . .	We believe.
Credi	Thou believest.	*Credete*	You believe.
Crede	He believes.	*Credono* . . .	They believe.

See page 199.

OBSERVATION. — Some of the verbs of this conjugation are accented on the last vowel but one ; as, *temère*, to fear : others, on the last but two ; as, *crèdere*.

N. B. — For the few verbs in which the accent falls on the last vowel but one, see page 218.

127. *What is the matter*, is expressed by *che* and the verb *avere ;* as,

What is the matter with you?	*Che avete?* Literally: What have you?
Nothing is the matter with me.	*Non ho nulla.* I have nothing.

N. B. — Remember that *questi*, *cotesti*, *quelli*, joined to nouns, are the plurals of the adjectives *questo*, *cotesto*, *quello*.

EXAMPLES.

Are you right in reproaching me for my bad translation?	*Avete ragione di rimproverarmi per la mia cattiva traduzione?*
I have never spoken to that man.	*Non ho mai parlato a quell' uomo.*
Where did you find the books?	*Dove trovaste voi i libri?*
I found them on the table.	*Io li trovai sulla tavola.*
Why did you not bring the white dress with you?	*Perchè non portaste la veste bianca con voi?*
Do not cry so loud.	*Non gridate sì forte.*
I had the pleasure of enjoying your brother's company last night and this morning.	*Io ebbi il piacere di godere la compagnia di vostro fratello ieri sera e sta mane.*
This fish is not good.	*Questo pesce non è buono.*
Of what country are you, sir?	*Di qual paese siete voi, signore?*

VOCABULARY.

To assist	*Assistere.*	Obstinate . . .	*Ostinato.*
Bear	*Orso.*	Possible	*Possibile.*
To cry	*Gridare.*	To prove, try . .	*Provare.*
To dine	*Pranzare.*	To receive . . .	*Ricevere.*
Example	*Esempio.*	Snow	*Neve.*
Expense	*Spesa.*	So, thus	*Così* or *sì.*
Fire	*Fuoco.*	Strong, loud . .	*Forte.*
If	*Se.*	Translation . .	*Traduzione.*
Moment	*Momento.*	Yet	*Ancora, pure.*
Negligence	*Negligenza.*	To yield	*Cedere.*

EXERCISE XVI.

Have you received any money this week? Yes; I have received some from my father. I hope (that) you will assist me in my French translation. If it is difficult, I will assist you. I think that my French translation is very difficult to-day. Was it difficult yesterday? Yes, sir; I found it very difficult. Is this the physician of whom your father spoke to me last week? No, sir; my father has never spoken to him. Have you found your gloves? Yes, sir; I have found my gloves. Where did you find them? In my friend's store. Is it possible?—you have not been to your friend's store to-day. I have not been to his store to-day, but I was at his house; and when he found the gloves in his room, he was sure that they were my gloves, and carried them to his store. Am I not right in reproaching you for your carelessness? Yes, sir; you are right. Have you any good books? I have some, but I have not a good French grammar. Have you dined? No, sir; I am going to dine with my brother. Have you tried the red wine I sent him last month? No, sir; I have not yet tried it. Give me the book which I lent to your brother. I thought that the book was my brother's, and I lent it to my friend's sister. Why does my mother cry so loud? Because the dress-maker did not bring her the black dress. Is the dress-maker with her? She is not with her; she sent the white dress, but the black dress will not be ready before Saturday. It is time to go to my friend's store. I will go with you, if you wait a moment. I will wait with pleasure. Why is your sister so obstinate? She is always obstinate; she thinks that I am always wrong, and she never yields to my wishes.

LESSON XVIII.

OMISSION OF THE DEFINITE ARTICLE.

128. The Definite Article is omitted:

1. Before names of kindred preceded by the proper name of the person; as,

Guglielmo, figlio di Giovanni. William, the son of John.

2. Before ordinal numbers which follow proper names of monarchs and popes, or any noun; as,

Gregorio Settimo . . . . . Gregory the Seventh.
Errico Quarto . . . . . Henry the Fourth.
Libro Secondo . . . . . Book the Second.

3. Before such names as *casa,* house; *bottega,* store; *cucina,* kitchen, when we speak of our own house, store, kitchen; as,

Egli è in cucina . . . He is in the kitchen.
Io sarò in casa subito . I shall be at home soon.

INTERJECTIONS.

129. The following are the principal interjections:

Ahimè!	Alas!	*Bravo!*	Bravo!
Ah!	Ah!	*Olà!*	Ho, there!
Alto!	Stop!	*Piano!*	Softly!
Ahi lasso!	Poor me!	*Vergogna!*	Shame!
Deh!	Ah, pray!	*Viva!*	Huzza! hurra!
Ebbene!	Well!	*Zitto!*	Hush!

130. *Lasso* agrees in gender and number with the person or persons speaking; as,

Lasso me! Poor me! *Ahi lassi!* Poor us

CONJUNCTIONS.

Pure,	Yet.	*Dopo che,*	After that.
Già,	Already.	*Subito che,*	As soon as.
Non che,	Not that.	*Tosto che,*	As soon as.
Prima che,	Before that.		

131. *Pure* is employed in the sense of *yet*, *also*, or *even*; as,

Son povero, pure son felice.
I am poor, yet I am happy.

Non è solo bella, è pure amabile.
She is not only beautiful, but also lovely.

Mi contentassi pure di uno sguardo.
I should be contented even with a look.

132. *Pure* and *già* are often used as expletive words; as,

Fate pure ciò che vi piace . . Do what you like.
Non già che io voglia lodarvi . Not that I wish to praise you.

133. *Non che* is sometimes used elliptically for *not only but;* as,

Essa merita stima non che rispetto.
She deserves not only esteem, but respect.

134. The verb following *prima che*, *dopo che*, *subito che*, *tosto che*, is used in the future as in English, when futurity is implied; as,

Gli parlerò subito che mi scriverete.
I will speak to him as soon as you write to me.

EXAMPLES.

Shall we have any books to-day?	*Avremo dei libri oggi?*
I have had no books, and I shall have none.	*Io non ho avuto libri, e non ne avrò.*
He is in town, not in the country.	*Egli è in città, non in campagna.*
Where are you going to-morrow?	*Dove andrete domani?*

VOCABULARY.

Ball	*Ballo.*	John	*Giovanni.*
City	*Città.*	Lame	*Zoppo.*
To conciliate	*Conciliare.*	Now	*Adesso, ora.*
Country . .	*Campagna, paese.*	Only	*Solamente.*
Curiosity . .	*Curiosità.*	Persevering . . .	*Perseverante.*
Deaf	*Sordo.*	Punishment . . .	*Pena.*
Error, mistake	*Errore, sbaglio.*	Reward	*Ricompensa.*
Table . . .	*Tavola.*	Romance	*Romanzo.*
Faithful . .	*Fedele.*	Studious	*Studioso.*
Fish	*Pesce.*	William	*Guglielmo.*

EXERCISE XVII.

Where is your father? He is at home. What is he doing? He is doing nothing. Why does he not go to the country? Because his horse is lame. Have you studied your lesson? No, sir; I have had no time. What have you been doing? Nothing. Shame! I have studied not only the French lesson, but the Italian translation. Who gave you this book? John, the son of my friend. Is he in town? No, he went into the country last night. Are you ashamed to speak? I am not ashamed, but I am afraid. Afraid of what? Afraid of making mistakes. If you are afraid of making mistakes, you will never speak. Where are you going to-night? I am going to the ball. At what time shall you go? As soon as you go to your father's. My friend has no money, yet he has a good heart. Who gave you this pencil? William. William, the son of my friend? No; William, the brother of your friend. Alas! What is the matter with you? I have not studied my lesson. Why do you not study it now? Because I have no time. Not that you have no time, but you have not the wish to study. I am not only studious, but persevering. Are you thirsty? No, I am not thirsty. Are you deaf? No, I am not deaf. Have you any books? Yes, I have some. Are they good books? Some of them are good. Why do you not lend me some romances? Because I have no romances. Are you afraid to lend me books? I am not afraid · I have no reason to be afraid. You are a good friend, and you are right. When shall I have the pleasure of enjoying your company? The pleasure is mine, sir; and I shall come to-night.

LESSON XIX.

NUMERAL ADJECTIVES.

135. NUMERAL ADJECTIVES, or adjectives which express number, are the following:

Uno	One.	*Ventidue*	Twenty-two.
Due	Two.	*Trenta*	Thirty.
Tre	Three.	*Trentuno*	Thirty-one.
Quattro	Four.	*Trentadue*	Thirty-two.
Cinque	Five.	*Quaranta*	Forty.
Sei	Six.	*Cinquanta*	Fifty.
Sette	Seven.	*Sessanta*	Sixty.
Otto	Eight.	*Settanta*	Seventy.
Nove	Nine.	*Ottanta*	Eighty.
Dieci	Ten.	*Novanta*	Ninety.
Undici	Eleven.	*Cento*	One hundred.
Dodici	Twelve.	*Duecento* or *Dugento*	Two hundred.
Tredici	Thirteen.		
Quattordici	Fourteen.	*Trecento*	Three hundred.
Quindici	Fifteen.	*Mille*	One thousand.
Sedici	Sixteen.	*Due mila*	Two thousand.
Diciassette	Seventeen.	*Dieci mila*	Ten thousand.
Diciotto	Eighteen.	*Un milione*	One million.
Diciannove	Nineteen.	*Due milioni*	Two millions.
Venti	Twenty.	*Un bilione*	One billion.
Ventuno	Twenty-one.	*Due bilioni*	Two billions.

Cento has no plural; as,

Tre cento soldati. Three hundred soldiers.

Mille makes in the plural *mila;* as,

Quattro mila soldati. Four thousand soldiers.

136. Cardinal numbers are invariable, except *uno*, which makes *una* for the feminine.

137. *Uno* drops the *o* before a masculine noun commencing with a vowel, or with a consonant which is not *z* or impure *s*; as,

Un libro, un uomo, uno spirito, una donna, un' amico, un' amica.

N. B. — *Uno* and *una* suffer no elision at the end of a phrase.

138. The noun which follows *ventuno, trentuno*, should, for euphony, be in the singular; as,

Ventun' anno, trentun libro, quarantuna lettera.

N. B. — This rule is not to be observed if the noun precedes or when the number is preceded by the article; as,

Anni ventuno; libri trentuno; i trentuno libri; le ventuna lettere.

139. The preposition *on* is not expressed in Italian, before the date of the month; as,

Il quindici di Luglio . . . . . On the fifteenth of July.
Quanti ne abbiamo del mese? . What day of the month is it?
Ne abbiamo quindici? . . . . It is the fifteenth.

140. The conjunction *and* is omitted between the numbers in the notation of years; as,

Mille otto cento cinquanta. One thousand eight hundred and fifty.

141. The indefinite article *one* or *a* is also omitted before *hundred* and *thousand;* as,

Cento cavalli . . . One hundred horses.
Mille soldati . . . A thousand soldiers.

142. The date of the century is preceded by the article; as,

Nel 1858, and not *in* 1858.

143. In mentioning the various epochs, the numeral *mille* is omitted; as,

Uno scrittore del trecento, and not *del mille trecento.*

144. Cardinal numbers, with the exception of *uno*, are employed for the date of the month; as,

Il primo, il due, il venti . The first, the second, the third.
A quanti siamo del mese? . What day of the month is it?
Siamo al quindici . . . . It is the fifteenth.

145. In dating letters, the article may be used in the singular or plural, and the preposition *di* expressed or omitted; as,

Il or *li* 24 *di Giugno*, or *il* 24 *Giugno.*

146. The expressions *twelve hundred, twenty-five hundred,* etc., must be expressed by *one thousand two hundred, two thousand five hundred,* etc.; as,

Abbiamo due mila trecento franchi.

147. In multiplication the word *via* is used instead of *times;* as,

Due via due fanno quattro. Two times two make four.

148. Cardinal numbers generally precede the nouns; as,

Abbiamo cento venti franchi.

N. B. — They follow the noun when we wish to fix the attention to the number, rather than to the object it accompanies; as,

Abbiamo franchi centoventi.

EXAMPLES.

It was last week that I spoke to your friend.	*Fu la settimana passata che io parlai al vostro amico.*
I have not been able to find work for your son.	*Io non sono stato capace di trovare lavoro per vostro figlio.*
You are not able to sing an Italian song.	*Voi non siete capace di cantare una canzone Italiana.*
I thank you, sir.	*Grazie, signore.*
Where is your friend going?	*Dove va il vostro amico?*
He is going into the country.	*Egli va in campagna.*

VOCABULARY.

Able	*Abile.*	To lose	*Perdere.*
To believe . . .	*Credere.*	Near, nearly . .	*Vicino, quasi*
Boy	*Ragazzo.*	To neglect . . .	*Trascurare.*
Certainly	*Certamente.*	Noise	*Rumore.*
Cloud	*Nuvola.*	Prayer, request .	*Preghiera*
Command . . .	*Comando.*	Prince	*Principe.*
Destiny	*Destino.*	Round	*Rotondo.*
Door	*Porta.*	Scene	*Scena.*
Gardener	*Giardiniere.*	To wish	*Desiderare*
Labor	*Lavoro.*	To work	*Lavorare.*

EXERCISE XVIII.

Is this man a merchant? No, sir; this is the man who sold you his black horse last winter. My black horse! I did not buy it last winter. Then it was last summer. Are you afraid of my dog? I am not afraid of your dog; I am ashamed of you. Of me! what have I done? You have not assisted that poor man; he is poor and without work, has three children; and you ask me what you have done! You have neglected him, and you have forgotten my request. Why do you speak so? I have not forgotten your command, but I have not been able to assist him as I wish. Why do you not make him work in your father's garden? My father has two very able gardeners, and they never work in winter; when December is near, they go to their houses and stay with their families four months, from December to March. Is your son afraid to go to my friend's store? He is not afraid; but he has not studied his lesson, and he has no time. Why does your sister cry? She has lost twenty-five dollars. What noise is this? O! your sister; how do you do, madam? I am very well, sir, I thank you. But you are not very well; what is the matter with you? Nothing is the matter with me, sir; I had twenty-five dollars in my hand this morning, and now I am not able to find a shilling. If I show you where the money is, will you give me this rose? If you will show me where it is, I will certainly give you the rose, and all the flowers which I have in my room, in my garden, and in my brother's garden Your money is in that handkerchief on that round table near the door. I am very much obliged to you, sir.

LESSON XX.

INTERROGATIVE PRONOUNS.

149. The Interrogative Pronouns are as follows:

Chi	Who.	*Quale*	Which one.
Che	What.	*Quanto* . . .	How much.

150. *Chi* is used substantively for persons; as,

Chi è venuto con voi? . . . . . Who has come with you?
Chi è là? . . . . . Who is there?
A chi scrivete? . . . . . To whom do you write?

151. *Che*, without a noun, is used for things indefinitely, and signifies *che cosa?* what thing? as,

Che volete da me? . . . . . What do you want of me?
Di che parlate? . . . . . Of what (thing) do you speak?

152. *Quale*, without a noun, is used for things definitely; as,

Quale volete, il buono o il cattivo?
Which do you like, the good or bad one?
Quale scegliete, questo o quello?
Which do you choose, this or that one?

153. *Quanto*, used substantively, is invariable; as,

Quanto costa questo? . . How much does that cost?
Quanto vi resta a fare? . How much does there remain to you to do?

Quanto, used adjectively, agrees with the noun; as,

Quanto denaro / *Quanta carta*	*vi resta?*	How much money / How much paper	have you left?
Quanti libri / *Quante carte*	*leggete?*	How many books / How many papers	do you read?

154. *Che* and *quale* or *qual* (plural, *quali* or *quai*) joined to nouns, have a different meaning. *Che* directs the question to the intrinsic merit of the object; *quale* is used in any other inquiry; as,

Che libro leggete? . . . . What book are you reading?
Leggo un buon libro . . . . I am reading a good book.
Qual libro leggete? . . . . Which book are you reading?
Leggo il vostro . . . . . I am reading yours.
Che lavoratori son questi? . What kind of workmen are these?
Sono molto abili. . . . . They are very skilful.
Quai lavoratori son questi? . Which workmen are these?
Sono quelli di mio padre . . They are my father's.

155. *Cui* is also used sometimes, in classic authors, as an interrogative pronoun, instead of *chi;* as,

Con cui andrete voi? With whom will you go?

156. *Che, quale,* and *quanto,* are also used as exclamations; as,

Che bel quadro! . . . . . What a beautiful picture!
Quale strepito! . . . . . What a noise!
Quanto ho sofferto! . . . How much have I suffered!

EXAMPLES.

I bought ten books yesterday.	*Io comprai dieci libri ieri.*
I shall buy a book if I have money.	*Io comprerò un libro se avrò denaro.*
I am going to buy a new hat tomorrow.	*Io comprerò un cappello nuovo domani.*
When shall you go to the bookseller's?	*Quando andrete dal libraio?*
You are not right in calling him a fool.	*Voi non avete ragione di chiamarlo matto.*
How many books have you received this month?	*Quanti libri avete voi ricevuto questo mese?*

VOCABULARY.

Banker	*Banchiere.*	Fool	*Matto.*
Beggar	*Mendico.*	Gun	*Fucile.*
Blind	*Cieco.*	Hatter	*Cappellaio.*
Bookseller . . .	*Libraio.*	Head	*Testa.*
California . . .	*California.*	Intelligent	*Intelligente.*
To create	*Creare.*	Number	*Numero.*
Crown (a coin) .	*Scudo.*	Respectful	*Rispettoso.*
Dollar	*Dollaro.*	Servant	*Servitore.*
To enjoy	*Godere.*	To run	*Correre.*
Envy	*Invidia.*	World	*Mondo.*

EXERCISE XIX.

How many trees have you bought this week? I bought six Monday, sixteen yesterday, and to-morrow I shall buy twenty-one trees, if I have money. I will give you the money for the twenty-one trees that you are going to buy to-morrow. You are very kind, sir. Which book is this? The bookseller sent it to my father. When shall we go to the tailor's? To-morrow. What shall you do with your gun? I will give it to my brother. How many horses has your father? He has four. Lend me some money. How much? Three hundred and sixty dollars. I have not the money with me; I paid three thousand and twenty-one crowns to my banker, and I have but one hundred and six dollars. Are you afraid to lend me money? I am not afraid. Then I shall send my servant. Very well. Is this the man of whom you speak so often? Yes, sir; this is the man of whom I have spoken so often, and of whom I speak this moment, and I shall always speak well of him. What has he done? Do you not believe me? Yes, I believe that you enjoy his company; but who is he? He is a man of merit, generous and intelligent. Shall I speak the truth? Certainly. There are a great many fools in this world, and you are one of the number. Why, sir? Because I think that you are blind, and that he is a beggar. A beggar! he is a man of honor, sir; and you are wrong in calling him a beggar; if he has no money, he has a heart and a head. Have I not a heart and head too? Yes, sir; but your heart was created in California, and your head in your father's garden.

LESSON XXI.

REGULAR VERBS.

INFLECTION OF A REGULAR VERB OF THE THIRD CONJUGATION.

PARTIRE, TO DEPART.

PRESENT.

Parto	I depart.	*Partiamo* . . .	We depart.
Parti	Thou departest.	*Partite*	You depart.
Parte	He departs.	*Partono*	They depart.

(See model, page 199.)

157. There are but few verbs of the third conjugation which are regular. (See list, page 218.)

158. The verbs in which *ire* is preceded by a *c* retain the *i* before *o* and *a*, to preserve the soft sound of the infinitive; thus,

Cucire makes *cucio, cucia,* and not *cuco, cuca.*

159. Some of the verbs of this conjugation add the letters *isc* before the regular inflection of all the persons of the singular, and of the third person plural of the imperative, as well as the present indicative and subjunctive. Thus, *gioire*, to enjoy, makes

PRESENT.			And not		
Indicative.	Subjunctive.	Imperative.			
Gio-isc-o,	*Gio-isc-a.*	. . .	*Gioo,*	*Gioa.*	
Gio-isc-i,	*Gio-isc-a,*	*Gio-isc-i.*	*Gioi,*	*Gioa,*	*Gioi.*
Gio-isc-e,	*Gio-isc-a,*	*Gio-isc-a.*	*Gioe,*	*Gioa,*	*Gioa.*
Gioiamo,	*Gioiamo,*	*Gioiamo.*	—	—	—
Gioite,	*Gioiate,*	*Gioite.*	—	—	—
Gio-isc-ono,	*Gio-isc-ano,*	*Gio-isc-ano.*	*Gioono,*	*Gioano,*	*Gioano.*

N B. — The first and second persons plural are never irregular.

160. Some of these verbs can be conjugated with or without this addition; viz., *nutrire* makes *nutro* and *nutrisco*.

N. B. — For the verbs in which the termination *isco* is retained or rejected, see list, page 206.

For the verbs in which *isco* is indispensable, see list, page 203.

161. In counting the hours of the day, the definite article is added to the cardinal number, and the noun is omitted. The verb *to be* must agree with the subject which always follows the verb, except in an interrogative sentence; as,

Che ora è?	What hour is it?
E l' una	It is one o'clock.
Sono le due	It is two o'clock.

162. *Mezzo*, half, after the noun is invariable. It agrees with the noun when it precedes it; as,

Un' ora e mezzo.	An hour and a half.
Due ore e mezzo.	Two hours and a half.
Una mezza ora	Half an hour.

163. *Half past twelve* is idiomatically expressed by *the half;* as,

E la mezza. It is half past twelve.

164. But generally, after twelve, the word *past* is translated by *dopo*, after; as,

Egli venne ieri alla mezza dopo mezzo giorno. He came yesterday at half past twelve.

165. *A quarter past, half past,* are expressed by *a quarter, half,* joined to the noun by the conjunction *and;* as,

Sono le tre ed un quarto .	It is a quarter past three.
Sono le otto e mezzo . . .	It is half past eight.

166. *A quarter of* is expressed by *meno un quarto*, which is always placed after the whole number; as,

Sono le due meno un quarto, or
E l'una, e tre quarti. } It is a quarter of two.

167. *Ago* is expressed by *fa* at the end of the phrase, or by *sono* or *è* at the beginning of it; as,

Due giorni fa.
Sono due giorni. } Two days ago.

Un anno fa.
E un anno. } A year ago.

168. The preposition *in* is omitted in Italian before the words *mattina*, morning; *dopo pranzo*, afternoon; *sera*, evening; *notte*, night. It is changed into *of*, if the hour is mentioned; as,

La mattina, o la sera . . . In the morning, or in the evening.
Alle cinque della sera . . . At five o'clock in the evening.

EXAMPLES.

Have you found your cane?	*Avete trovato il vostro bastone?*
I dress myself at half past six.	*Io mi vesto alle sei e mezzo.*
Have you already forgotten it?	*L' avete voi già dimenticato?*
I do not think I shall be able to go to the ball to-night.	*Io non credo di esser capace di andare al ballo questa sera.*
At what time in the evening?	*A che ora della sera?*
At a quarter past twelve.	*Ad un quarto dopo mezzanotte.*

AMOR TIMIDO.

Placido zeffiretto,
Se trovi il caro oggetto
Digli che sei sospiro,
Ma non gli dir di chi.
Limpido ruscelletto
Se mai t'incontri in lei,
Dille che pianto sei
Ma non le dir qual ciglio
Crescer ti fe' così.

VOCABULARY.

Already	*Già.*	To finish . .	*Finire.*
Ancient	*Antico.*	Folly . . .	*Follia.*
Ass	*Asino.*	To hear . .	*Sentire.*
Breakfast.	*Colazione.*	Minute . . .	*Minuto.*
Cane, stick	*Bastone.*	To play . .	*Suonare, giocare*
To comb	*Pettinare.*	To print . .	*Stampare.*
Corner	*Angolo.*	Prose . . .	*Prosa.*
Ear	*Orecchio.*	Rare	*Raro.*
Dark	*Oscuro.*	To sleep . .	*Dormire.*
Dinner	*Pranzo.*	To think . .	*Pensare.*

EXERCISE XX.

Am I not a good boy? Not always. When am I not a good boy? When you do not study your lesson. And when am I a good boy? When you sleep. Then, good-night. Where are you going? I am going to be a good boy. How many hours do you sleep in the night? I sleep — let me think — one, two, three, four, four — what is the number after four? Five. Five, six, seven, eight — how many hours are there from seven to eight? One hour. Then I sleep only one hour. Only one hour? Yes, sir; an hour. I go to bed at seven o'clock, and I dress myself when the bell rings for breakfast at eight o'clock in the morning. How many hours do you work? I work six hours and a half. What o'clock is it? It is a quarter of nine. At what time shall you go to the bookseller's? I had already forgotten it; probably at half past twelve. Then I shall go with you, because I (have) wish to buy a few books, and I am sure that he will show me particular attention if I (shall) go with you. I shall be at your service. I thank you, sir. Let us see what you have done to-day. I have not done anything. Have you not studied your French lesson? Yes, sir; I studied it two hours and a half, from eleven till half past twelve. That makes an hour and a half. Is it possible? Yes, an hour and a half, and, after all, I do not think I shall be able to recite it this afternoon. At what time in the afternoon? At a quarter of five At what time do you dine? We dine at a quarter past two, and I shall be at table twenty-one minutes. Then you have three hours for your lesson: an hour and a quarter before dinner, and an hour and three quarters after dinner.

LESSON XXII.

CONJUNCTIVE PRONOUNS, *continued.*

169. The Conjunctive Pronouns *mi, ti, ci, vi, si,* change the *i* into *e,* and *gli* adds an *e,* when immediately followed by the pronouns *lo, la, li, le, ne.*

170. If the conjunctive pronouns follow the verb, they are joined to it, and make one word. If they precede the verb, they can be united only when the last pronoun is *lo,* which loses the *o* when the following verb commences with a consonant, except *z* or impure *s;* as,

Te la manderò, or *manderottela.*
Tel manderò, or *manderottelo.* } I will send it to you.
Te lo spedirò, or *spedirottelo.*
Ve ne manderò, or *manderovvene.* I will send you some.

171. *Gli* is never separated from the following pronoun, whether it precedes or follows the verb. Thus used, it can be applied to both genders; as,

Egli glielo mandò, or *mandoglielo.* He sent it to him, or to her.

172. *Loro* is never united to any pronoun, and must always follow the verb.

173. When the pronouns *lo, la, li, le,* and *ne,* are used in connection with *loro,* they must precede the verb, except in those cases in which they are affixed to it; as,

Lo mandai loro . . . . . I sent it to them.
Mandatelo loro . . . . . Send it to them.
Non lo mandate loro . . . . . Do not send it to them.

174. When an infinitive is followed by another, the conjunctive pronoun is affixed to the first; as,

Spero poterla vedere, and not *spero poter vederla.*

175. The conjunctive pronouns *mi, ti, ci, vi, si,* though not followed by the pronouns *lo, la, li, le, ne,* may be expressed by *me, te, noi, voi, se,* used after the verb and not joined to it; but this form is used only when we wish to designate the person in a manner more precise, and to the exclusion of all other persons; thus: *He loves me* may be expressed by *Egli mi ama,* or by *Egli ama me;* but, *Egli mi ama* has the meaning that he loves me, and that he may love others; whilst *Egli ama me* shows that I am the only person loved by him, and that no other person shares his love.

N. B. — *Egli mi ama* is then properly translated by *He loves me.* *Egli ama me* should be translated by *He loves but me.*

176. Auxiliary verbs or present participles which in English precede the past participle are omitted in Italian; the conjunctive pronoun is then affixed to the past participle; as,

Vedutala in quello stato, piansi e pregai.
Having seen her in that condition, I wept and prayed.

177. When a pronoun forms one of two or more objects of the same verb, it is never used conjunctively; as,

Io scrissi a lui, e non a lei, and not *Io gli scrissi, e non a lei.*
Io non scrissi nè a voi nè a vostra sorella, and not *Io non vi scrissi.*

178. The pronouns *ci* and *vi* are also employed as adverbs instead of *quì,* here, and *lì,* there; as,

Io ci rimarrò, or *io rimarrò quì* . . I will remain here.
Io vi andrò, or *io andrò lì* . I shall go there.

In this case, if they are used with the conjunctive pronouns *ci* and *vi*, they must follow them, and may be used the one for the other, when the law of euphony requires it; thus,

You make us remain here .	*Voi ci vi fate rimanere*, not *Voi ci ci fate rimanere.*
We send you there	*Noi vi ci mandiamo*, not *Noi vi vi mandiamo.*
I go there	*Io ci vado*, not *io vi vado.*

They can be transposed, when harmony requires it:

He will see us there . . .	*Egli vi ci vedrà*, better than *Egli ci vi vedrà.*

TABLE OF THE COMPOUND CONJUNCTIVE PRONOUNS.

Me, to me . .	*lo*;	*la*;	*li, le*;	*ne.**
Te, to thee . .					
Se, to oneself / to themselves					
Ce, to us . .	him *or* it;	her *or* it;	them;	some of it.
Ve, to you . .					
Gli-e, to him . / to her .					

Lo, him *or* it .	*loro*, to them.
La, her *or* it .	
Li, them . .	
Le, them . .	
Ne, some of it .	

EXAMPLES

Did he give you the books which my father sent to you?	*Vi diede egli i libri che mio padre vi mandò?*
He gave them to me yesterday.	*Egli me li diede ieri.*
How many books have you now?	*Quanti libri avete ora?*

* The pronouns of the first column are to be prefixed to those of the second, as occasion may require; as, *melo*, it to me

VOCABULARY.

Amiable	*Amabile.*	Ill, unwell . .	*Ammalato.*
Brother-in-law .	*Cognato.*	Illness	*Malattia.*
Comb	*Pettine.*	Letter	*Lettera.*
Compliment . .	*Complimento.*	To moralize . .	*Moralizzare.*
Despotism . . .	*Dispotismo.*	To resemble . .	*Rassomigliare*
Dictate	*Dettame.*	Ridicule . . .	*Ridicolo.*
To excuse . . .	*Scusare.*	To sell	*Vendere.*
To follow	*Seguire.*	Stone	*Pietra.*
Grief	*Affanno.*	To succeed . .	*Riuscire.*
Kingdom	*Regno.*	Sure	*Sicuro.*

EXERCISE XXI.

Who is sick? My brother's child is sick. What is the matter with him? He has been sick for some time, with a fever. Did you give him the flowers which my friend sent him? Yes, sir; I gave them to him yesterday. How old is he? He is seven years old. Give him this rose. I will give it to him with pleasure. When will you give it to him? This afternoon. Then, if you send your servant to my house, I will give him some flowers for the boy, and for his pretty sister. Why do you not send me some roses? Because you are not sick. But my pretty niece is not sick. Well, she is not sick, but she is lovely, and the flowers of my garden are for her, and (for) those who resemble her. Excuse me, sir; but you are a little partial. Probably; but I follow the dictates of my heart. Is it always safe to follow the dictates of the heart? Do not begin your old story. Will you buy my horse? I have two. Will you sell them to me? One is already sold. To whom? To my brother-in-law. When did you sell it to him? Three days ago. For how much? Two hundred and fifty dollars. Then you have not two horses; you have but one. Well, it was only to make you understand that I have no need of your horse. You are right, sir. My friends sent this note, asking me to lend them the two books of which you spoke yesterday. They are on that round table; send them to them with my compliments. What is the matter with your brother? Nothing is the matter with him. What have you bought? I have bought three birds. To whom shall you give them? I shall give them to my sister. She has two cats, and cats and birds are not good friends.

LESSON XXIII.

REMARKS ON THE REGULAR VERBS.

179. The first person plural of every tense ends in *mo*.

The second person plural of every tense ends in *te*.

The third person plural of every tense ends in *no*.

N. B. — Modern writers have adopted the termination *ro*, instead of *no*, in the third person plural of the conditional, and of the imperfect subjunctive.

180. The accent in the third person plural of the present and imperfect indicative, and in the present subjunctive, falls always on the last vowel but two, and not on the last vowel but one, as in the other persons of the same tenses; as,

amo, ami, ama, amiàmo, amàte, àmano.
amàva, amàvi, amàva, amavàmo, amavàte, amàvano.
ami, ami, ami, amiàmo, amiàte, àmino.

N. B. — In some parts of Italy the regular termination of the first person singular of the imperfect is often changed from *a* into *o*; as, *Amavo, temevo, dormivo*, instead of *amava, temeva, dormiva*.

It is to be regretted that this change has not been generally adopted, because, if it were, the first person could not be mistaken for the third person of the same tense.

181. Some verbs have a double termination; as,

Impazzare and *impazzire*.
Compiere and *compire*.

With the termination in *are* and *ere*, they are regular. With the termination in *ire*, they form the present in *isco*.

COLLECTIVE NUMBERS.

182. The Collective Numbers are as follows:

Un paio	A pair.
Una decina	Half a score.
Una dozzina	A dozen.
Una quindicina . .	About fifteen.
Una ventina	A score.
Una trentina . . .	About thirty.
Una quarantina . .	About forty.
Una cinquantina . .	About fifty.
Un centinaio . . .	About a hundred.
Un migliaio . . .	About a thousand.

DISTRIBUTIVE NUMBERS.

Ad uno ad uno . . .	One by one.
A due a due	Two by two.
A dieci a dieci . . .	Ten by ten.
A venti a venti . . .	Twenty by twenty.
Una volta	Once.
Due volte	Twice.
Tre volte	Three times.

Primieramente, or *in primo luogo* . . .	Firstly.
Secondariamente, or *in secondo luogo* . .	Secondly.
In terzo luogo	Thirdly.
In quarto luogo	Fourthly.

EXAMPLES.

I am much obliged to you, sir.	*Io vi sono molto obbligato, signore.*
I have not had any answer.	*Io non ho avuto nessuna risposta.*
I will not fail to speak to him about it to-morrow.	*Io non mancherò di parlargliene domani.*
Be sure of it, sir.	*Siatene sicuro, signore.*
Be sure of it, madam.	*Siatene sicura, signora.*

VOCABULARY.

Answer	*Risposta.*	Lovely	*Amabile.*
Concert	*Concerto.*	Medicine	*Medicina*
To copy	*Copiare.*	Model	*Modello.*
Disposed	*Disposto.*	To oblige	*Obbligare*
Engagement . . .	*Impegno.*	Perfect	*Perfetto.*
Exhibition	*Esibizione.*	Pocket	*Tasca.*
Favor	*Favore.*	Storm	*Tempesta.*
To fear	*Temere.*	Terrible	*Terribile.*
Gentleman . . .	*Gentiluomo.*	Theatre	*Teatro.*
Invitation	*Invito.*	To want	*Bisognare*
To invite	*Invitare.*	Wife	*Moglie.*

EXERCISE XXII.

Give me the sugar. I have no sugar. Give me something then. I have nothing. Where is the knife? On the table, with the fork and the spoon. Where is the English grammar? In my room. Have you copied your French translation? I have copied it twice. Have you lost your key? My key is in my pocket. Whose key is this? It is my brother's. He who loves, fears. Are you disposed to do me a favor? I am at your service. Lend me your horse, then. My horse is lame. Did you go to my father's yesterday? Yes, sir; I was with him, and I enjoyed his agreeable company for two hours and a half. Have you any pens? I have a great many. Give me some. How many? Give me a dozen. Did you find many friends at the theatre? Not many; half a score, I think. With whom did you go? I went with your brother's friend and his wife. Was their little daughter with them? Yes, she was with us. Is she not a very lovely creature? Yes, she is a model of beauty. Shall you go to the great ball to-night? Yes, I have already invited your niece. Has she accepted the invitation? I have had no answer yet. When did you send your invitation? This morning, at half past eight. Probably she was not at home; she went to the exhibition this morning. I hope (that) she will send me an answer soon. She will not fail to send you an answer; be sure of it. But when will she send it? It is already a quarter of four, and I have made no other engagement. Have you any good gloves? I have some, but they are not very good. Will you accept this pair? I thank you sir.

LESSON XXIV.

ORDINAL NUMBERS.

Primo	First.
Secondo	Second.
Terzo	Third.
Quarto	Fourth.
Quinto	Fifth.
Sesto	Sixth.
Settimo	Seventh.
Ottavo	Eighth.
Nono	Ninth.
Decimo	Tenth.
Undecimo	Eleventh.
Duodecimo	Twelfth.
Decimo terzo	Thirteenth.
Decimo quarto	Fourteenth.
Decimo quinto	Fifteenth.
Decimo sesto	Sixteenth.
Decimo settimo	Seventeenth.
Decimo ottavo	Eighteenth.
Decimo nono	Nineteenth.
Ventesimo or *vigesimo*	Twentieth.
Trentesimo	Thirtieth.
Quarantesimo	Fortieth.
Cinquantesimo	Fiftieth.
Sessantesimo	Sixtieth.
Settantesimo	Seventieth.
Ottantesimo	Eightieth.
Novantesimo	Ninetieth.
Centesimo	One hundredth.
Millesimo	One thousandth.
Milionesimo	One millionth.

183. Ordinal numbers are variable, and agree with their substantives; thus,

Atto quarto, scena terza. Act fourth, scene third.

184. If the ordinal number is a compound number, both numbers must agree with the noun; as,

La lezione decima quarta . . The fourteenth lesson.
Le decime quinte file Literally: The fifteenth rows.

185. Ordinal numbers, commencing from the thirteenth, can also be formed by changing the last vowel of the cardinal numbers into *esimo;* as,

Tredicesimo . . . . . Thirteenth.
Quattordicesimo . . . . . Fourteenth.
Quindicesimo . . . . . Fifteenth.
Sedicesimo . . . . . Sixteenth.
Diciassettesimo . . . . . Seventeenth.
Diciottesimo . . . . . Eighteenth.
Ventiduesimo . . . . . Twenty-second.
Quarantacinquesimo . . . . Forty-fifth.
Sessantasettesimo . . . . . Sixty-seventh.
Centotrentacinquesimo . . . One hundred and thirty-fifth.
Milletrecentoventiquattresimo Thirteen hundred twenty-fourth.

PROPORTIONAL NUMBERS.

Doppio . .	Double.	*Quintuplo* .	Quintuple.
Triplo . .	Triple.	*Decuplo* .	Ten-fold.
Quadruplo .	Quadruple.	*Centuplo* .	A hundred-fold.

186. Proportional numbers are variable; as,

Doppie maniche, double sleeves. *Doppia inferriata,* double grate.

EXAMPLES.

If I were sure of what he says.	*Se fossi sicuro di ciò che dice.*
Be sure of it.	*Siatene sicuro.*
have not received a letter for six months.	*Non ho ricevuto una lettera da sei mesi.*

VOCABULARY.

Advice	*Consiglio.*	Journey, travel .	*Viaggio.*
Beside	*Fuori di.*	Library	*Libreria.*
Catalogue . . .	*Catalogo.*	Page	*Pagina.*
To classify . . .	*Classificare.*	To persevere . .	*Perseverare.*
Composition .	*Composizione.*	Sincere	*Sincero.*
Course	*Corso.*	Sail	*Vela.*
Cruel	*Crudele.*	Spanish	*Spagnuolo.*
Difficulty . . .	*Difficoltà.*	Vanity	*Vanità.*
To examine . .	*Esaminare.*	Viper	*Vipera.*
German	*Tedesco.*	Volume	*Volume.*
Heartily	*Di cuore.*		

EXERCISE XXIII.

Shall I give your books to the bookseller? Give them to him, if you wish. Shall I give them to his friend? Give them to him or to his friend. Why do you not speak? Because I am afraid of making mistakes. You will never speak well, if you are afraid of making mistakes. Have you examined your French composition? I examined it yesterday. How many mistakes did you find on the first page? A dozen. How many on the second? About twice as many. Twenty-four mistakes! what shall I do? What shall you do? Study, persevere, and I am sure that you will overcome all difficulty in your translation. If I were sure of it! What would you do? I would study heartily. Study, then, and be sure to make no mistakes in the course of six months. Is this your sincere advice? The advice which I give you is the same which I have given to my brother, sisters, and friends. How many volumes are there in this library? About fifty thousand. Have you the catalogue? Yes, sir; you will find the books classified: the English books are from the first page to the seventy-sixth — about forty thousand; the German, from the seventy-seventh page to the ninety-first page — about thirty-seven hundred volumes; the others are French, Italian, and Spanish books. What is the matter with your sister? She is beside herself, for joy. Why? Her friend, who has been absent two years and a half, and from whom she had not received a letter for seven months, arrived yesterday. Where is he? He is with her, and they are happy.

LESSON XXV.

IRREGULAR VERBS.

187. THE irregularity of the Italian verbs is commonly in the perfect, and occasionally in the present of the indicative and subjunctive moods, in the future, conditional, and imperative.

IRREGULARITY OF THE PERFECT.

188. The verb *accendere*, to kindle, is irregular in its perfect.

Instead of *accendei* it makes *accesi*.

. . . . . .

" " *accendè* " *accese*.

. . . . . .

. . . . . .

" " *accenderono* " *accesero*.

N. B.—The second person singular (*accendesti*) and the first and second persons plural (*accendemmo, accendeste*) are always regular.

From this example, it may be seen:

1. That the irregularity of the perfect is in the first and third persons singular, and in the third person plural.

2. That the third person singular is formed by changing the *i* of the first person into *e*.

3. That the third person plural is formed by adding *ro* to the third person singular.

N. B. — The above rules hold good for all irregular perfects.

IRREGULARITY OF THE PRESENT AND IMPERATIVE

189. If the verb *venire* were regular, it would make for the

Present Indicative.	Pres. Subjunctive.	Imperative.
Veno,	*Vena,*	
Veni,	*Vena,*	*Veni,*
Vene,	*Vena,*	*Vena,*
Veniamo,	*Veniamo,*	*Veniamo,*
Venite,	*Veniate,*	*Venite,*
Venono.	*Venano.*	*Venano.*

But, as it is irregular, it makes

Vengo,	*Venga,*	
Vieni,	*Venga,*	*Vieni,*
Viene,	*Venga,*	*Venga,*
Veniamo,	*Veniamo,*	*Veniamo,*
Venite,	*Veniate,*	*Venite,*
Vengono.	*Vengano.*	*Vengano.*

From the above, it may be seen:

1. That the second persons singular and plural of the present indicative and imperative are alike.

2. That the three persons singular of the present subjunctive and the third person singular of the imperative are alike, and formed by changing the *o* of the first person of the present indicative into *a*.

3. That the third person plural of the present subjunctive and of the imperative are alike, and formed by adding *no* to the third person singular.

4. That an *a* is added before the termination *te* of the second person plural indicative, to form the same person plural of the present subjunctive.

N. B. — Verbs of the second conjugation change *ete* into *iate*.

IRREGULARITY OF THE FUTURE AND CONDITIONAL

190. The termination of the future, regular or irregular, is always *rò, rai, rà remo, rete, ranno.*

191. The termination of the conditional is always *rei, resti, rebbe, remmo, reste, rebbero.*

192. If *valere,* to be worth, were regular, it would make for the

Future.	Conditional.
Valerò,	*Valerei,*
Valerai,	*Valeresti,*
Valerà,	*Valerebbe,*
Valeremo,	*Valeremmo,*
Valerete,	*Valereste,*
Valeranno.	*Valerebbero.*

But, as it is irregular, it makes

Varrò,	*Varrei,*
Varrai,	*Varresti,*
Varrà,	*Varrebbe,*
Varremo,	*Varremmo,*
Varrete,	*Varreste,*
Varranno.	*Varrebbero.*

From the above, it may be seen:

1. That the irregularity of the future and conditional rests only on the change or omission of one or more of the letters preceding the regular termination.

2. That the alteration which takes place in the first person singular of the future is carried through all the other persons of the same future, and of the conditional.

RÉSUMÉ OF THE ABOVE RULES.

193. In order to master the Italian irregular verbs, it is required to know:

1. The present indicative.
2. The first person of the perfect.
3. The first person of the future.
4. The past participle.

☞ The first person of the perfect and future and the past participle will be found in the list, page 207.

The few irregular presents, and any other exceptions to the above rules, will be found in a separate list, page 219.

EXAMPLES.

He gave me a great deal of sugar.	*Egli mi diede molto zucchero.*
Look at this portrait.	*Guardate questo ritratto.*
May I ask you a question?	*Potrei farvi una domanda?*
He asked a favor of me to-night.	*Mi domandò un favore sta sera.*
I intend to go to the ball.	*Ho intenzione di andare al ballo*

EXTRACT FROM LE NOTTI ROMANE.

Romolo fisò allora gli occhi alla sua lancia formidabili come lei, e robustamente col piede nel mezzo la spezzò. Poscia, gettando a terra con dispettoso cruccio i due tronchi, in voce compressa mormorò: Vanne, ministra d'imperio affannosa: il lituo fu più di te potente e felice. Per qual fato io risurgo, e veggo la mia città ora trionfante con discipline contrarie alle mie? E tu che fortemente sostieni i nostri aspetti, se mai narri a questi abitatori, forse non creduta maraviglia, cioè che meco ragionasti, di' loro che altrettanta io ne provai da te ascoltando il presente imperio; che vidi Roma, non la canobbi, e discendo. Sparve, e il monte muggì con rombo di terremoto. Si aperse la terra sotto lo spettro sdegnoso, e in quella sospirando piombò, coprendosi il volto con la visiera. Le ombre raccolsero i tronchi dell' asta fondatrice del glorioso imperio, e l'une all'altre in silenzio se li mostravano.

VOCABULARY.

To belong	*Appartenere.*	Portrait	*Ritratto.*
Bottle	*Bottiglia.*	Question	*Domanda.*
Distance	*Distanza.*	Receipt	*Ricevuta.*
Eternal	*Eterno.*	To revenge . . .	*Vendicarsi.*
Glory	*Gloria.*	To see	*Vedere.*
To imitate . . .	*Imitare.*	Sight	*Vista.*
Imported	*Importato.*	Society	*Società.*
To paint	*Pittare.*	Steam	*Vapore.*
Palace	*Palazzo.*	Trouble	*Imbarazzo.*
Petition	*Petizione.*	Truly	*Veramente.*

EXERCISE XXIV.

Good-morning, John. Good-morning, William. How do you do, to-day? I am not very well. What is the matter with you? I am in trouble. What can I do for you? You can do a great deal for me. I am at your service. To-day is the twenty-seventh of the month; I receive my money the twenty-ninth, and — And what? And —— Look at that paper on the table. You must pay two hundred and fifty dollars to-day, and you have not the money; is that all? Yes. Two hundred, twenty and twenty are forty, and ten makes fifty; two hundred and fifty; are you still in trouble? I am much obliged to you; shall I give you the receipt? I have never given you a receipt when you have lent me money. I thank you. Have you seen my portrait? It is very good; who painted it? The same painter who painted my two children's portraits. It is truly beautiful. How much did it cost? One hundred and fifty dollars. It is not very dear. Are you hungry? No, I am thirsty. What shall I give you? Give me some wine. Are you not ashamed? Of what? Have you forgotten that I belong to the temperance society? No, I have not forgotten it. Then why do you ask me such questions? You are right; I cannot speak. Why not? May I ask you a question? Certainly. Have you not a trunk full of wines? Yes; but my wines are imported. What is the difference? The difference is this: that not many can pay two dollars a bottle for imported wines. May I ask a favor of you? Certainly. Can you lend me your black horse? Yes, with pleasure; where do you intend to go? To my father's. How is your father? He is very well, but my mother is ill.

LESSON XXVI.

AGREEMENT OF THE VERBS.

194. EVERY verb agrees with its subject; as,

Guglielmo è ricco . . . . . William is rich.
Noi siamo ricchi . . . . . We are rich.

195. If the subject has several nominatives in different persons, the verb is put in the first person, if one of the nominatives is in the first person; as,

Guglielmo, Giovanni, voi ed io siamo ricchi.
William, John, you and I are rich.

196. If one of the nominatives is in the second person, and the others in the third, the verb must agree with the second person; as,

Guglielmo, Giovanni e voi siete ricchi.
William, John and you are rich.

197. If all the nominatives are in the third person, the verb is put in the third person; as,

Guglielmo e Giovanni sono ricchi. William and John are rich.

USE OF THE IMPERFECT AND PERFECT.

198. A past action is, in Italian, expressed by either the imperfect or perfect tense.

199. The imperfect tense is used:

1. To express an action which was still existing (going on) when another action, expressed or understood, took place. This may be ascertained by observing whether the English past tense can be

changed into *was*, joined to the present participle of the verb in question; as,

Quando voi entraste io scriveva lettere.
When you entered I wrote (I was writing) letters.

2. To express the repetition of a past action, or the habit of having performed some action. This may be ascertained by observing whether the English past tense can be changed into *I used to*, with the infinitive of the given tense, without altering its signification; as,

Io andava alla scuola ogni giorno.
I went (used to go) to school every day.

200. There is but one imperfect in Italian; thus,

I went, or *I used to go*, is always expressed by *Io andava.*

201. The past tense is used to express an action which is completely past, and which has no relation to any other action; as,

Ieri scrissi lettere. Yesterday I wrote letters.

202. In speaking of a past action which is not determined by any circumstance, it is left to our will to use either the perfect or the imperfect; thus, we may say,

Cesare fu grande e valoroso, or
Cesare era grande e valoroso. } Cæsar was great and valiant.

But in the first case the tense of the verb is independent of any other; in the second, it is associated with some other which is understood, such as when he lived, or when he fought.

EXAMPLES.

How many pages have you read? *Quante pagine avete letto?*
I have read but seven pages. *Non ho letto che sette pagine.*

VOCABULARY.

Advantage	*Vantaggio.*	Occasion . .	*Occasione.*
Affable	*Affabile.*	Person . . .	*Persona.*
Auction	*Incanto.*	To read . .	*Leggere.*
Berlin	*Berlino.*	To say . . .	*Dire.*
To come	*Venire.*	Season . . .	*Stagione.*
To compel	*Forzare.*	To turn . .	*Voltare, girare.*
To fly	*Fuggire.*	To unite, add	*Unire, aggiungere.*
Grapes	*Uva.*	Victorious .	*Vittorioso.*
To humiliate . . .	*Umiliare.*	Winter. . .	*Inverno.*
To know*	*Sapere.*	To write . .	*Scrivere.*

* *To know* has also the meaning of *conoscere*, to be acquainted with

EXERCISE XXV.

Where are your brothers going? They are going to the exhibition. Why did you not go with them? Because I was not ready. Have you spoken to my father? I have not spoken to him. What are you writing? I am writing a letter. To whom? To my friend. You and your friend have always been good friends, but I and my brother have never found a true friend. Does your friend write to you often? He wrote two long letters last week, and he used to write three letters a week, when he was in Paris. My mother was always affable, but on this occasion she was affable and generous. How many pages of that book have you copied? I have copied twenty-two pages. To-day I copied only four pages, and yesterday I (of them) copied six; yet there was a time when I copied twelve pages every day. Have you any good books? No, sir. You used to have very good books last winter; what have you done with them? It is true that I had very good books last winter, but, as very few persons came to buy them, and I was in great want of money, I sold them at auction. Were you at home when my friend came? Yes, I was at home. What were you doing? I and my sisters were reading a German book. Did he speak German? No, he said that he used to speak German two years ago, when he was in Berlin, but that now he had forgotten almost all of it. Did you believe it? I did not believe it; but what could I do? You could have done what I did yesterday. What did you do yesterday? I made him speak German with out asking whether he knew German or not.

LESSON XXVII.

COMPARATIVES.

203. A QUALIFYING ADJECTIVE becomes a comparative:

1. Of equality; with the following adverbs:

Tanto, as, so, so much; correlative *quanto*, as.
Cosi, as, so; " *come*, as.
Quanto, as much; " *altrettanto*, so much.
Quanto, as much. } Without correlatives.
Al pari di, like. }

Essa è tanto capricciosa quanto ingrata.	She is as capricious as ungrateful.
Voi siete così misero come infelice.	You are as wretched as unhappy.
Quanto è onesto, altrettanto è virtuoso.	As much as he is honest, so much he is virtuous.
Egli è misero quanto voi.	He is wretched as much as you.
Voi siete al pari di me, infelice.	You are like me, unfortunate.

2. Of superiority; with the adverbs *più, meglio.*
3. Of inferiority; with the adverbs *meno, peggio.*

204. If the comparison of superiority and inferiority is between two verbs referring to the same subject, or two adjectives referring to the same noun or pronoun, the connecting *than* is translated by *che;* as,

Voi potete meglio scrivere che leggere.	You can write better than read.
Voi siete più saggio che ricco.	You are more wise than rich.
Voi siete meno ricco che saggio.	You are less rich than wise.

205. If the comparison is between two nouns or pronouns to which the same adjective refers, *than* is expressed by *di*, of (the words *in comparison* being understood); as,

Egli è meno forte di voi.	He is less strong than you.
I re moderni sono più tiranni degli antichi.	The modern kings are greater tyrants than the ancient ones.

N. B. — If the word which follows *than* has a complement understood, *che* or *di* may be used, with the difference, that in using *che* the following pronoun should be in the nominative, as in English; as,

Egli è più infelice di me.	He is more unhappy than I, *or*
Egli è più infelice che io (the verb *non sono* being understood).	
Quest' uomo è più infelice di quella donna.	This man is more unhappy than that woman, *or*
Quest' uomo è più infelice che quella donna (*non è*).	

In such case the Italians make use of the negative *non*. In all other comparative phrases, it is better to use *che* than *di;* as,

E meglio salvare un reo che punire un innocente.	It is better to save a guilty man than to punish an innocent one

206. *Tale* and *quale* are often used as comparatives of equality; as,

Felice chi vede le cose tali quali sono.	Happy he who sees things as they are.

N. B. — *Tale* is often suppressed; as,

Felice chi vede le cose quali sono.

EXAMPLES.

Do you know how to translate this page?	*Sapete voi tradurre questa pagina?*
I am better to-day than I was last week.	*Io sto meglio oggi di quel che era la settimana scorsa.*
To do good to anybody.	*Far bene a qualcuno.*

VOCABULARY.

To avoid	*Evitare.*	Miser . . .	*Avaro.*
Atheist	*Ateista.*	Numerous .	*Numeroso.*
Contagious . . .	*Contagioso.*	Openly . . .	*Apertamente.*
To deceive	*Ingannare.*	Politician . .	*Politico.*
Dangerous	*Pericoloso.*	Precious . .	*Prezioso.*
Fatiguing	*Faticoso.*	Satisfactory .	*Soddisfacente.*
To gain	*Guadagnare.*	Shamefully .	*Svergognatamente*
Hypocrite	*Ipocrita.*	Skilful . . .	*Abile.*
Idle	*Ozioso.*	Thief . . .	*Ladro.*
Injurious	*Ingiurioso.*	To translate .	*Tradurre.*

EXERCISE XXVI.

How many books have you read? I do not know. Have you read more than I? I read more in one month than you do in a year. Do you speak French? A little; but I can write better than I can speak. This is often the case. Nothing is more precious than time. Of two politicians, one as skilful as the other, the one gains who is the more crafty. He who gives is more happy than he who receives. It is easier to advise than to do. It is more difficult to speak a language than to translate it. I have as much money as your brother, but he has more friends than I. My brother knows how to make friends; and I know that it is easier to make money than to make friends; and that it is easier to make a friend than to preserve his friendship. Nothing is more satisfactory to man than to do good. To be idle is more fatiguing than to labor, and nothing is more contagious than bad examples. Are you sleepy? Not much; I am more thirsty than sleepy. Yesterday was colder than to-day, but to-day I am colder than I was yesterday. How can that be? Yesterday I had a good fire in my room, and to-day I do not find any fire in your house. Is it very cold in this room? I do not know. Why do you speak, then? Because I am very cold. A miser is as injurious to society as a thief. A hypocrite is more dangerous than an atheist. How can I believe it? The atheist tells you openly what he is, and what he believes, and you can avoid his company; the hypocrite tells you what he is not, and what he does not believe, and you believe him, and you find that he has cheated you shamefully.

LESSON XXVIII.

SUPERLATIVES.

207. There are two forms of the superlative in Italian: the relative and the absolute.

208. The relative superlative is formed by placing the definite article before the adverbs *più* and *meno*, which are used to form the comparative; as,

Ricco, m. s. *Ricchi*, m. p	rich.	*più ricco* *più ricchi*	richer.	*il più ricco* *i più ricchi*	richest.
Povera, f. s. *Povere*, f. p.	poor.	*meno povera* *meno povere*	poorer.	*la meno povera* *le meno povere*	poorest.

Observation. — The definite article is omitted when *più* and *meno* modify a verb; as,

Questo è ciò che più mi piace. That is what I like the most.

209. The absolute superlative is formed by adding *issim* between the last vowel and the preceding letter of the qualifying adjective; as,

Dotto, dott-issim-o. *Dotta, dott-issim-a.*
Dotti, dott-issim-i. *Dotte, dott-issim-e.*

210. Adjectives ending in *co* and *go*, or *ca* and *ga*, take an *h*, in order to preserve the hard sound of *c* and *g*; as,

Ricco, ricchissimo; lunga, lunghissima.

211. Some of the adverbs, as *bene*, *male*, *poco*, *molto*, *spesso*, become superlatives by changing the last vowel into *issimo*; as,

La vedo pochissimo, benchè ci vada spessissimo.
I see her very little, though I go there very often.

IRREGULAR SUPERLATIVES.

Acre,	acrid.	*acerrimo,*	very acrid.
Celebre,	celebrated.	*celeberrimo,*	very celebrated.
Integro,	upright.	*integerrimo,*	very upright.
Inferiore,	inferior.	*infimo,*	very inferior.
Misero,	miserable.	*miserrimo,*	very miserable.
Salubre,	salubrious.	*saluberrimo,*	very salubrious.
Superiore,	superior.	*supremo,*	very superior.

N. B. — The comparative and the relative superlative of the above adjectives are formed regularly with the adverbs *più* and *meno;* as,

Acre,	*meno acre,*	*il meno acre.*
Misero,	*più misero,*	*il più misero.*

IRREGULAR COMPARATIVES AND SUPERLATIVES RETAINED FROM LATIN.

Buono,	good.	*migliore,*	better.	*ottimo,*	best.
Cattivo,	bad.	*peggiore,*	worse.	*pessimo,*	worst.
Piccolo,	small.	*minore,*	smaller.	*minimo,*	smallest.
Grande,	great.	*maggiore,*	greater.	*massimo,*	greatest.

N. B. — The above adjectives may form the absolute superlative regularly ; as, *buonissimo, cattivissimo, piccolissimo, grandissimo.*

☞ The adverbs *meglio, peggio, meno,* are the comparatives of the adverbs *bene, male, poco.*

212. A superlative is formed by simply placing the article between the noun and the adjective; as, *Napoli la bella,* Naples the beautiful.

N. B. — The repetition of the adjective to form the superlative, as *una donna bella bella,* is obsolete.

EXAMPLES.

Which is the best portrait?	*Qual' è il miglior ritratto?*
My son's is the best.	*Quello di mio figlio è il migliore.*
How does your brother speak French?	*Come parla vostro fratello il Francese?*
I went to see him at the hospital, and he was in very bad humor.	*Io andai a vederlo all'ospedale, ed egli era di cattivissimo umore.*

VOCABULARY.

To conform . . .	*Conformarsi.*	To live	*Vivere.*
To consume . . .	*Consumare.*	Logic	*Logica.*
To convince . . .	*Convincere*	Monument . . .	*Monumento.*
To deny	*Negare.*	To produce . . .	*Produrre.*
To die	*Morire.*	Productive . . .	*Produttivo.*
To dispose . . .	*Disporre.*	Reply	*Risposta.*
Heaven	*Cielo.*	To scold	*Syridare.*
Honorable . . .	*Onorevole.*	Study	*Studiare.*
Hospital	*Ospedale.*	Sympathy . . .	*Simpatia.*
Humor	*Umore.*	While	*Mentre.*
Important . . .	*Importante.*	While (in a) . .	*In poco tempo*

EXERCISE XXVII.

Is it not better to die a man than to live a coward? I cannot answer such a question. Are you disposed to be a coward? No, I am not disposed to be a coward, but I know that he is the most cowardly who is the least disposed to live? Is your brother as rich as my uncle? No, your brother is richer than my uncle; but my friend William is the richest merchant (that) we have. Who is happy? He who has no remorse. And who is the most happy? The man who lives in a world of sympathy. I cannot deny that you have a good horse; but mine is better than yours, and my brother's is the best of all. The poor man is often more happy than the rich. I believe it; but why so? Because he has fewer wants than the rich. How does my sister pronounce French? Very well. The earth is smaller than the sun, but it is not so small as the moon. As we cannot make the world as we wish, let us conform to the world in which we live. Those who work the most, often gain the least. The man who lives in society is bound to produce at least as much as he consumes. The study of languages is very useful, because the language of a nation is the most important monument of its history. What is the matter with you? Nothing is the matter with me; you see that I am very well, but I have been scolding my friend. Who is that woman? She is my mother's dressmaker. He who is generous is always a good man; but he who is ignorant is always ignorant. Then he who is learned is always learned. On the contrary, he who is learned is often very ignorant.

LESSON XXIX.

POSSESSIVE PRONOUNS, *continued.*

213. The Possessive Pronoun is often omitted when the noun which follows it has reference to the subject; as,

Mettetevi la mano al cuore. Put your hand on your heart.

214. The possessive pronouns *mine*, *thine*, etc., which in English follow the noun with a preposition, precede it in Italian without the preposition; as,

Questo mio amico . . . . . This friend of mine.
Un vostro parente . . . . A relation of yours.

215. Possessive pronouns, used substantively in the singular, signify *one's property;* in the plural they stand for *friends, followers, relatives*; as,

Io spendo il mio.	I spend my property.
Come stanno i vostri?	How are your friends?
Quando i miei viddero il nemico, l'assalirono.	When my (soldiers) saw the enemy they assaulted him.

216. Possessive pronouns relating to a noun before mentioned take no article, if we wish only to mark possession; as,

Questo cavallo è mio, ed è il mio che corre il più.
This horse is mine, and it is mine that runs the swiftest.

217. To avoid ambiguity, *suo* and *sua* are changed into *di lui* and *di lei*, when they do not relate to the subject of the proposition; as,

Egli ha il libro di lui. He has his book.

N. B. — *Egli ha il suo libro* would signify *his own book.*

218. Instead of the possessive pronouns, conjunctive pronouns are used with nouns which refer to the limbs of the body, or a part of one's dress; as,

Mi ruppi il braccio . . . . I broke my arm.
Si tagliò il dito . . . . . He cut his finger.
Vi bruciaste l' abito . . . You have burnt your coat.
Gli tagliarono la testa . . . They cut off his head.

N. B. — Several other expressions are so used for analogy; as,

Egli non gli è padre, or *egli non è suo padre.*
He is not his father.

219. The gerund, which in English follows the possessive pronoun, as *my being, his writing,* is expressed in Italian by the infinitive with the definite article; the possessive pronoun is then changed into the corresponding personal pronoun in the nominative, and placed after the verb; as,

L' esser io . . . My being . . .
Lo scriver voi . . . Your writing . .
L' avir egli scritto . . . His having written . . .

220. As the verb *must* (*bisognare*) is impersonal in Italian, a change of construction in the phrase is necessary. The sentence should begin with the verb *must, bisogna,* followed by the conjunction *che,* and the subject of *must* should be placed before the following verb, which is used in the subjunctive; as,

Bisogna che Guglielmo scriva una lettera.
William must write a letter.
Bisogna che io vada alla scuola.
I must go to school.

N. B. — This expression is the same as the use of *It is necessary,* in English; as, It is necessary that I should go.

Observation. — If the subject be a pronoun, the sentence may be expressed as in English, with the change of the personal pronoun into a conjunctive pronoun; as, *Mi bisogna andare alla scuola.*

VOCABULARY.

Affectation . . .	*Affettazione.*	To put	*Mettere.*
Coachman . . .	*Cocchiere.*	To present . . .	*Presentare.*
Etiquette	*Etichetta.*	Properly . . .	*Propriamente.*
Familiar	*Familiare.*	To repeat . . .	*Ripetere.*
Generally . . .	*Generalmente.*	Superior . . .	*Superiore.*
Lackey	*Lacchè.*	To take off . . .	*Togliere.*
Memorial	*Supplica.*	Term	*Termine.*
Nobleman . . .	*Nobile.*	To tremble . .	*Tremare.*
To omit	*Omettere.*	Various	*Vario.*
Patience	*Pazienza.*	Wife	*Moglie.*

EXERCISE XXVIII.

Good-morning, madam. Good-morning, sir. How do you do? I am very well, I thank you. How is your daughter? She is very well. Where is she? She is at my father's to-day. Whose pencil is this? It is mine. Is yours better than mine? I do not know. How much did you pay for yours? A dollar and a half. And I paid twice as much (the double) for mine. Three dollars? Certainly. My pencil is three times better than yours. What is the matter with your friend? He has lost all his property, and is now in great trouble. Has he not a rich father? Yes, but he wishes to be independent. Put on your gloves and take off your hat. Who is that man? He is a brother of mine. How many brothers have you? Only one. Why do you not say he is my brother? Because I can say he is a brother of mine even when I have but one brother. I think that this is a mistake. No, this is not a mistake. Well, can you say this is a wife of mine? I don't . . . No, I cannot. Then you cannot properly say a brother of mine, when you have but one brother. Is it true that the Italians and French always say Mister, Madam, and Miss, before mother, father, and sister? Yes, they generally do (say so), but this etiquette is omitted when they are on familiar terms, or when they speak of their own friends to a superior, because in such cases it would be affected. A certain nobleman who had lost his property went once to present a petition to the Prince of Condé, and began to repeat Mister my father, and Madam my mother, so many times, that the Prince lost his patience, and, calling his servant, he said, "Mister my lackey, say to Mister my coachman to put Messrs. my horses to Madam my coach."

LESSON XXX.

USE OF THE SUBJUNCTIVE.

221. ANY verb expressing doubt, such as *pregare, temere, dubitare, sperare,* or any conditional proposition which conveys to the mind the idea of a thing not yet accomplished, and which may be fulfilled or not, according to circumstances, if followed by the conjunction *che, that,* governs the following verb in the subjunctive.

222. The subjunctive verb is put in the present if the verb of the principal proposition be in the present or future; in any other case, it is put in the imperfect; as,

Temo che il mio amico parta senza vedermi.	I fear that my friend will leave without seeing me.
Temeva che mio fratello partisse senza vedermi.	I feared that my brother would leave without seeing me.

REMARK. — It is not the word preceding the verb, but the spirit, the intention, the object we have in view, which determine the proper use of the subjunctive. Thus, if we wish to express more or less certainty or doubt, we may say,

Credo che egli è ammalato, or *Credo che egli sia ammalato.* } I believe that he is sick.

Credo che egli è arrivato, or *Credo che egli sia arrivato.* } I believe that he has arrived.

And we would say,

Credo che Dio è il Creatore dell' universo, and not *che sia . . .*
I believe that God is the Creator of the universe.

223. As the subjunctive mood is used to express the idea of anything which is conditional, or not yet accomplished, so the future may be used instead of

the present subjunctive, and the conditional instead of the imperfect subjunctive; as,

Temo che egli parta, or *partirà senza vedermi.*
Temeva che egli partisse, or *partirebbe senza vedermi.*

N. B. — The conjunction *che* is sometimes elegantly suppressed after verbs implying doubt, fear, hope, in the same way that *that* is suppressed in English; as,

Dubito me lo avesse fatto apposta.
I suspect he did it to me on purpose.

Spero mi accoglierà cordialmente.
I hope he will receive me cordially.

Temo mi faccia aspettare molto.
I fear he will make me wait long.

224. The conjunction *se*, *if*, though of a conditional nature, is followed by the indicative, if the prevailing idea is positive; as,

Se parlo piano, è perchè non posso parlar forte.
If I speak low, it is because I cannot speak loud.

Se ballava ogni giorno, era perchè mi vi forzavano.
If I danced every day, it was because they forced me to it.

Partirò domani, se potrò.
I shall leave to-morrow, if I can.

But, if a doubt prevails, the subjunctive is used; as,

Parlerei forte, se potessi . . I would speak loud, if I could.
Sarei malato, se ballassi . . I should be sick, if I danced.
Partirei, se potessi . . . . I would leave, if I could.

225. When futurity is implied, the verb following *se* must be in the future, and not in the present, as in English; as,

Gli scriverò, se voi gli scriverete.
I will write to him, if you will write to him.

N. B. — The present tense may be employed as in English, if allusion is made to the present time; as,

Gli scriverò, se mi date il consenso.
I will write to him, if you give me leave.

226. When *se* has the meaning of *whether*, the subjunctive may be used or not; as,

Se piange o ride } *non m'importa.* { Whether he weeps or laughs, it
Se pianga o rida } { makes no difference to me.

227. Impersonal verbs require the following verb in the subjunctive, if the sentence is in the plural; in the subjunctive or infinitive, if the sentence is in the singular; as,

Basta che si faccino vedere, or *basta farsi vedere.*
It is enough that they make themselves seen.

228. A relative superlative followed by *che* takes the verb in the subjunctive; as,

Egli è il più felice uomo che io conosca.
He is the most happy man that I am acquainted with.

229. The subjunctive is also used after the conjunctions and adverbs which express a conditional idea, such as *quantunque*, *benchè*, *purché*, *finchè*, *acciocchè*, *quand'anche;* as,

Benchè mi creda . . . . . Although he believes me.
Purchè m' ami . . . . . Provided he loves me.

☞ Notwithstanding this, Tasso makes Sophronia say:

Benchè nè furto è il mio, nè ladra io sono.
Although mine is not a theft, nor am I a robber.

EXAMPLES.

How does he know it?	*Come lo sa?*
Is he acquainted with that man?	*Conosce egli quell' uomo?*
Does he know his lesson?	*Sa egli la sua lezione?*
In good plain French.	*In buon chiaro Francese.*
I hope he will write to me.	*Spero mi scriverà.*
He is not ill, yet he takes some medicine every morning.	*Egli non è ammalato, pure prende delle medicine ogni mattina.*
My business does not permit me to do so.	*I miei affari non mi permettono di farlo.*

VOCABULARY.

To address . . .	*Indirizzare.*	Foreigner	*Forestiere.*
Affair, business .	*Affare.*	Last	*Ultimo.*
To be acquainted .	*Conoscere.*	Late	*Tardi.*
Cottage	*Capanna.*	To laugh	*Ridere.*
Clear	*Chiaro.*	Learning	*Dottrina*
Comedy	*Commedia.*	Presence	*Presenza*
To conjecture . .	*Congetturare.*	To protect	*Proteggere*
Deep	*Profondo.*	Remedy	*Rimedio.*
Fashion	*Moda.*	To suspect	*Sospettare.*
Free	*Libero.*	To take	*Prendere.*

EXERCISE XXIX.

Are you acquainted with that man? No, I do not know who he is. It appears that he does not know where to go. I think that he is a foreigner. No, I know that he is not a foreigner. How do you know (it)? Suspecting that he was a Frenchman, I addressed him a few words in French, and he laughed, and laughed, and finally he said, in good plain English, "I guess not." Then he is a Yankee. Have you dined? No, sir; we dine at five o'clock. I wish that you would dine with us to-day. I thank you, but I cannot, because my presence is indispensable at my father's. Then we shall be happy to see you to-night. I will try to come, if eight o'clock is not too late. You must come, whether it be late or not. Very well. How is your brother? He is ill. If he is a physician, why does he not take some medicine? He never takes any medicine; physicians never take medicine. Have you been at my brother's? No, but I shall go to-morrow, if my friend will lend me his horse. Is it not better to go now? Well, I will go now, if you will go with me. I cannot leave my business, but I will be at your service to-night. At what time? At eight o'clock. Very well; but, no, I cannot go to-night; I must go to a concert at half past seven. That man speaks a great deal, but says nothing. Where are you going? I must go to see my father. Is he at home? I do not know whether he is at home. If you are not sure that he is at home, why do you go there? I must go to my father's house, whether he is at home or not. Have you spoken to that man? I have not yet spoken to him, but I shall speak to him to-morrow at my brother's store.

LESSON XXXI.

PAST PARTICIPLE.

230. A Past Participle, without the auxiliary verb, agrees with the noun it modifies; as,

Il libro letto	The book read.
I libri letti	The books read.
La casa eretta	The house erected.
Le case erette	The houses erected.

231. A past participle employed with the auxiliary verb *avere* never changes its termination to adapt itself to the *subject;* as,

Io ho scritto	I have written.
Essa ha scritto	She has written.
Essi hanno scritto	They have written.

232. It may agree, or not, with the *object* which precedes it. If we wish to make prominent the action expressed by the past participle, it remains invariable; as,

Quanti dolori ho sofferto! How many griefs have I endured!

If we wish to give particular attention to the object, the past participle is then used as an adjective, and must agree with the object; as,

Quanti dolori ho sofferti! How many griefs have I endured!

In the first case, the mind is occupied with the intensity of suffering; in the second, with the many pains suffered.

233. According to this rule, the past participle must agree with the pronouns *il, lo, la, le,* and *ne*

because they represent the dominant idea of the phrase; as,

Avete scritto le lettere? . . . Have you written the letters?
Io le ho già scritte . . . . . I have already written them.

N. B. — This agreement, however, does not take place if the direct object belongs to a verb which follows the past participle; as,

Li abbiamo comprati, ma non li abbiamo potuto leggere.
We have bought them, but we have not been able to read them.

234. A past participle, joined to the verb *essere*, is used as an adjective, and must agree with the subject or the object. It agrees with the subject when the subject is in the plural and the object in the singular; as,

Le mie sorelle si son comprate una carrozza.
My sisters have bought a coach for themselves.

It agrees with the object when the object and the subject are in the plural; as,

Le mie sorelle si son comprati i cavalli.
My sisters have bought the horses for themselves.

If the subject be in the singular, the past participle may agree with the subject or the object; as,

Egli si è tolto i guanti, or
Egli si è tolti i guanti. } He has taken off his gloves.

235. The verb *fare*, used reflectively, is followed by the infinitive, and not by a past participle, as in English; as,

Essa si fa odiare da tutti. She makes herself hated by everybody.

236. The present participle of the auxiliary verbs is often elegantly omitted; as,

Scritta la lettera, mi addormentai.
Having written the letter, I fell asleep.

☞ If a conjunctive pronoun had been joined to the present participle which is omitted, it must be affixed to the past participle; as,

Scrittala mi addormentai. Having written it, I fell asleep.

VOCABULARY.

Arm	*Braccio.*	Ill-treat	*Maltrattare.*
To adopt	*Adottare.*	To invent	*Inventare.*
To beat	*Battere.*	Invention	*Invenzione.*
Brief	*Breve.*	Plant	*Pianta.*
Dialogue	*Dialogo.*	Poet	*Poeta.*
Eye	*Occhio.*	Method	*Metodo.*
To finish	*Finire.*	To rave	*Vaneggiare.*
Fury	*Furia.*	Side	*Lato.*
To hold	*Tenere.*	Simple	*Semplice.*
Husband	*Marito.*	Thorn	*Spina.*

EXERCISE XXX.

Have you written your translation? My translation has been written and copied twice. To whom did you give my letters? I gave them to your sister. Did she read them? She had not read them when I left her. Have you found the books? I have found them. I thought they were lost. No, they are not lost; my sister loaned them to her friend. Has not your friend finished them? Not all; she has finished the first and second volume. How many songs have you sung? Only three; but the first two have been sung twice. Have you read many books? I have read twenty-one. Twenty-one books? Yes; twenty-one; what a wonder! In how many days? In two days and a half. How have you been able to read them in so short a time? I have adopted the new method of reading books. I cannot believe that a new method has been invented for reading. Yes, there is one; and it is already adopted by many persons. What is it? It is to read by steam. A fine invention, indeed; you rave, my dear. "How could you marry your daughter to an enemy of yours?" said John to William. "It was to revenge myself," answered William. After a few months, the daughter, who had been ill-treated by her husband, went to her father, saying that her husband had beat her; at which, the father, in great anger, gave her another blow, saying, "Tell your husband that if he has beaten my daughter, I have beaten his wife." Are you thirsty? No, sir; I am not thirsty. Are you hungry? A little. What shall I give you? Give me what you like. Shall I give you some bread and butter? I will accept it with pleasure.

LESSON XXXII.

FORMATION OF THE PLURAL, *continued.*

237. Nouns ending in *io*, preceded by a vowel, or by *c*, *g*, *h*, *gl*, drop the *o* in the plural; as,

Calzolaio . .	Shoemaker.	*Calzolai* . .	Shoemakers.
Arancio . . .	Orange-tree.	*Aranci* . . .	Orange-trees.
Raggio . . .	Ray.	*Raggi* . . .	Rays.
Occhio . . .	Eye.	*Occhi* . . .	Eyes.
Figlio	Son.	*Figli*	Sons.

238. If the termination *io* is preceded by any other consonant, the *o* is changed into *i;* as,

Zio, uncle. *Zii*, uncles. | *Pendio*, declivity. *Pendii*, declivities.

239. Dissyllabic nouns ending in *co* and *go* insert an *h* in the plural, in order to preserve the hard sound of the *c* and *g;* as,

Fuoco, fire. *Fuochi*, fires. | *Lago*, lake. *Laghi*, lakes.

Exceptions. — *Greco*, a Greek; *mago*,* a wise man; *porco*, a swine, which make *Greci*, *magi*, *porci*.

240. Polysyllabic nouns ending in *co* and *go* insert the *h* only when this termination is preceded by a consonant; as,

Albergo, inn. *Alberghi*, inns. | *Obelisco*, obelisk. *Obelischi*, obelisks.

Exceptions. — *Castigo*, punishment; *obligo*, obligation; *dialogo*, dialogue, which make *castighi*, *oblighi*, *dialoghi*.

(N. B. — See list of nouns which have the *h*, though *co* and *go* are preceded by a vowel, page 224.)

241. Some of the polysyllabic nouns take or reject the *h*.

(For a list of such nouns, see page 223.)

* *Mago*, a magician, has *maghi* in the plural.

242. The following nouns, which are masculine in the singular, become feminine in the plural:

Singular.		Plural.
Cantaio	A weight	*Cantaia.*
Centinaio . . .	A hundred	*Centinaia.*
Migliaio . . .	A thousand	*Migliaia.*
Miglio	A mile	*Miglia.*
Moggio	A measure	*Moggia.*
Paio	A pair	*Paia.*
Staio	A bushel	*Staia.*
Uovo	An egg	*Uova.*

243. Some masculine nouns ending in *o* have two plurals, one in *i*, masculine, and one in *a*, feminine; as,

Labbro, lip, (plural) *labbri* and *labbra.*
Dito, finger, " *diti* " *dita.*

N. B. — The preference is given to the plural in *a*. (See list of such nouns, page 224.)

244. Some masculine nouns have a masculine or feminine plural, according to their meaning:

Muro,	a wall;	*mura*,	(of a city);	*muri*,	(of a house).
Membro,	a member, a limb;	*membra*,	limbs of the body;	*membri*,	members of an assembly.
Corno,	horn.;	*corna*,	horns of an animal;	*corni*,	musical instruments.
Frutto,	fruit;	*frutta*,	dessert, at table;	*frutti*,	fruits.
Legno,	wood;	*legna*,	sticks of wood;	*legni*,	conveyance, carriages.
Riso,	rice;	*risa*,	laughter;	*risi*,	rice.

EXAMPLES.

He is always weeping.	*Egli non fa altro che piangere.*
What makes him say so?	*Che cosa gli fa dir così?*
The vivifying light of the sun.	*La luce vivificante del sole.*
Have you many fruit-trees in your garden?	*Avete voi molti alberi fruttiferi nel vostro giardino?*

VOCABULARY.

Cherry	*Cirieggia.*	Omnipotent . . .	*Onnipotente.*
To compare . . .	*Comparare.*	Peach	*Pesca.*
Condition . . .	*Condizione.*	Place	*Posto, luogo.*
To dim	*Appannare.*	Prodigal	*Prodigo.*
Dimension . . .	*Dimenzione.*	Ray	*Raggio.*
Inflexible	*Inflessibile.*	Scarcely	*Appena.*
Knee	*Ginocchio.*	Step	*Passo.*
Light	*Luce.*	Tear	*Lagrima.*
To move	*Muovere.*	To remember . .	*Rammentare.*
Nevertheless, still	*Nulladimeno.*	Vivifying	*Vivificante.*

EXERCISE XXXI.

Where are your sons? They are in the garden. In whose garden? In my brother's garden. Are there many fruit-trees in your brother's garden? Not many. Has he many cherries? Yes, he has many cherries and peaches, though he has only five cherry-trees and six peach-trees. How is your mother? The same; she can scarcely move her limbs; her knees are always trembling, and her arms are always stiff. Has she not two physicians? Yes, she has two physicians, and they are very prodigal in counsels and remedies; but, nevertheless, she is always in the same condition. How many miles is it (are there) from your father's garden to my brother's house? How many miles? Why do you not say, "How many hundreds of thousands of miles?" Why so? Because the distance is only a few steps; a quarter of a mile, I believe. Have you any looking-glasses? Yes, sir; I have a great many looking-glasses. My uncles are desirous to have a looking-glass, but they did not give me the dimensions. Have you studied your lesson? I have studied it, but I do not know the dialogues. Are they long? They are long, and in some places very difficult. Have you much time for your Italian lesson? I have but a few minutes for my Italian lesson. How much did these two books cost? Twenty-five francs. Who would pay twenty-five francs for two old books? They are not old books, sir. What makes you think that they are old books? Because they were printed in the year one thousand six hundred and forty-one. I hope that you will remember the difference between old books and ancient books, and that many things are ancient without being old.

LESSON XXXIII.

AUGMENTATIVES AND DIMINUTIVES.

245. The Italians modify the signification of nouns by additional terminations. Grammarians have but increased the difficulty of properly using the augmentatives and diminutives by a multiplicity of terminations, to each of which they have endeavored to give a special meaning. Practice and familiarity with Italian writers is the only guide to their use; yet, as a general rule,

1. By changing the last vowel of a noun, an adjective, or an adverb, into *one*, its meaning is *augmented;* as,

Libro . . .	A book.	*Librone* . . .	A big book.
Tavola . .	A table.	*Tavolone* . .	A big table.
Furbo . .	A cheat.	*Furbone* . . .	A great cheat.
Bene . . .	Well.	*Benone* . . .	Very well.

2. By changing the last vowel into *accio* for the masculine, and *accia* for the feminine, to the meaning of *bigness* is added that of *ugliness;* as,

Uomo . .	A man.	*Uomaccio* .	A corpulent, ugly man.
Camera .	A room.	*Cameraccia* .	A large, ugly-looking room.

☞ All words ending in *ce* and *ge* take an *i* before the termination of the augmentative, to preserve the soft sound; as,

Voce, voice. { *Vocione*, a strong, loud, manly voice. *Vociaccia*, a bad, disagreeable voice.

3. By changing the last vowel into *etto* or *ino* for the masculine, and *etta* or *ina* for the feminine, a generally pleasing idea of *smallness* is conveyed,

occasionally accompanied by expressions of praise, sympathy, or flattery; as,

Libro . . . Book.	*Libretto* . A pretty little book.
Mano . . . Hand.	*Manina* . A pretty little hand.
Povero . . . A poor man.	*Poverino* (expresses sympathy).

246. The two terminations *ctto* and *ino*, or *etta* and *ina*, are often joined together; as,

Pezzettino . . . . . A very little piece.
Tavolinetto . . . . . A very little table.
Bocchettina . . . . . A very little mouth.
Mariannineta . . . . . Pretty little Mary Ann.

N. B. — Many words end in the above terminations without being augmentatives or diminutives; as,

Canavaccio, towel. *Bastone*, stick. *Borraccia*, leather bottle.
Architetto, architect. *Braccio*, arm. *Magazzino*, warehouse.

Remark. — The use of the augmentatives and diminutives should be limited to those words which practice and experience have rendered familiar. In case of doubt, it is better to form the augmentative regularly, as in English. Thus: from fool, *matto*, to express a great fool, say *un gran matto;* because in this case *mattone*, instead of meaning a great fool, means *a brick.*

EXAMPLES.

Take of it as much as you like.	*Prendetene quanto vi piace.*
Go and speak to that man.	*Andate a parlare a quell' uomo.*
Little Mary has sung a little song.	*Marietta ha cantato una canzoncina.*
She has a charming pretty little mouth, a beautiful little hand, and small, pretty feet.	*Essa ha un' incantevole bocchettina, una bella manina, e graziosi piedini.*
Your sister's affectation has no limit.	*L' affettazione di vostra sorella non ha limiti.*
I thank you, sir.	*Grazie, signore*, or *vi ringrazio.*
Be attentive, and do not lose your patience.	*Siate attento, e non perdete la pazienza.*
I and my friend are on familiar terms.	*Io ed il mio amico siamo in termini familiari.*

VOCABULARY.

Anger . . .	*Rabbia.*	Path	*Sentiero.*
Basket . .	*Canestro.*	To permit . . .	*Permettere.*
Bell. . . .	*Campana.*	Prophet . . .	*Profeta.*
To bereave .	*Abbandonare.*	River	*Fiume.*
Bulwark . .	*Baluardo.*	To walk . . .	*Camminare.*
Eye-witness	*Testimonio oculare.*	Week	*Settimana.*
Foot. . . .	*Piede.*	To weep . . .	*Piangere.*
Mary . . .	*Maria.*	Witness	*Testimonio.*
Music . . .	*Musica.*	Worthy	*Meritevole.*

EXERCISE XXXII.

Who is that lovely little creature? She is my little niece. How old is she? She is only seven years old. What is her name? Mary. Little Mary, have you studied music? Yes, sir. Will you sing a little song? I cannot sing, sir. Can you play? I can play a very little, but my teacher does not allow me to sing. Will you give me a little piece of paper? You can take as much paper as you like. Where shall I find it? You will find it on the little table in my study. How do you do to-day? I am extremely well, I thank you. How is your nephew? He is pretty well. How much did you pay for that book? Two dollars and a half. Two dollars and a half for that ugly little book! It is a good-sized book, and not an ugly-looking book. Where shall I put these flowers? Put them in that little basket. What shall I do now? Ring the little bell, and go and study your lesson in William's room. I do not like to go to that ugly little room. Go in my little room, then. How many men often say of a pretty woman, "What a lovely little creature! O, the beautiful little hands! O, the charming little mouth! What a pretty little foot!" But how few persons say, "Is she truly the little angel she appears to be? Have those pretty little hands always been useful? Has that charming little mouth ever spoken two sweet little words to the bereaved widow, to the poor and the sick? Is that pretty little foot always walking in the right path of honor and virtue?" The poets compare two beautiful eyes to two bright stars; forgetting that the stars are always sparkling with heavenly light, and speak always of the glory of the Omnipotent, whilst the most beautiful eyes are often dimmed with tears and sorrow.

LESSON XXXIV.

ADVERBS.

247. The Adverbs are generally formed by adding *mente* to the feminine adjective; as,

Generosa . .	Generous.	*Generosamente* . .	Generously
Cortese . . .	Polite.	*Cortesemente* . . .	Politely.

248. Adjectives ending in *le* and *re* drop the final *e;* as,

Facile	Easy.	*Facilmente* . . .	Easily.
Regolare . . .	Regular.	*Regolarmente* . .	Regularly.

☞ Some adjectives are used as adverbs without the additional *mente;* as, *poco, molto, forte, piano.*

Remark. — When the above words modify a noun, they are adjectives; when they modify a verb, they are adverbs; as,

Io ho studiato molto . . . . . I have studied much.
Io ho molto pane . . . . . I have much bread.

249. Adverbs in a superlative degree are formed by adding *mente* to the feminine superlative; as,

Cortesissima, cortesissimamente.
Generosissima, generosissimamente.

OBSERVATIONS ON SOME OF THE ADVERBS.

No, non . . .	No.	*Avanti* / *Prima*	Before.
Si	Yes.	*Dopo*	After.
Mai, giammai .	Never.	*Qui, quà*	Here.
Già	Already.	*Lì, là, colà*	There.
Bene	Well.	*Costì, costà*	There.
Punto / *Mica* . . .	At all.	*Anzi che no* . . .	Rather.

250. *No* stands by itself; *non* is used to form a negative sentence; as,

No, non posso permetterlo. No, I cannot allow it.

251. *No* and *si* following a verb in the same sentence are preceded by *di;* as,

Penso di si . . . . . I think so.
Egli mi disse di no . . . . . He told me no.
Ed egli mi disse "no, nol farò."
And he said to me, "No, I will not do it."

N. B. — *Non lo* makes *nol*, when followed by a verb not commencing with a vowel, *z*, or *s* impure.

252. The adjective or participle which in English follows *rather*, *anzi che no*, in Italian precedes it, or is placed between *anzi* and *che no;* as,

Amabile anzi che no, or
Anzi amabile che no. } Rather lovely.

253. *Mai* and *giammai* are used with *non* except when they answer a question for themselves; as,

Non l' ho mai vista. Mai? No, giammai.
I have never seen her. Never? No, never.

☞ *Mai* and *giammai* in interrogative sentences, and in conditional or doubtful phrases, are used without *non*, and stand for *ever;* as,

Se mai la vedessi . . . . . If ever I could see her.
L' avete mai veduta? . . . . Have you ever seen her?

254. *Già, bene, punto, mica,* are often used as expletives; as,

Non è mica da scherzo . . . It is not a thing to joke about.
Non già che l' ami . . . . Not that I love her.

255. *Prima* and *dopo* are generally followed by *di;* as,

Prima di me. Before me. *Dopo di voi.* After you.
Dopo del tempo prefisso. After the appointed time.

256. The use of the adverbs *prima* and *avanti* requires particular attention. *Prima* is an adverb implying *time*. *Avanti* implies *locality;* as,

Egli venne prima dell' ora prefissa.	He came before the appointed hour.
Egli prese posto avanti di me.	He took a seat before me.

257. *Costà* and *costì* point to the place of the person spoken to.

258. *Lì*, *là*, and *colà*, point to a place distant both from the speaker or writer and from the person spoken to.

259. *Quì*, *lì*, *costì*, are more definite than *quà*, *là*, *costá;* as,

Egli sarà quì domani. He will be here to-morrow; *i. e.*, in this house.
Egli sarà quà domani. He will be here to-morrow; *i. e.*, in this city.

EXAMPLES.

Your sister speaks better than she writes.	*Vostra sorella parla meglio di quel che scrive.*
I shall go to my father's first, and afterwards to my friend's store.	*Io andrò prima da mio padre e poi alla bottega del mio amico.*
Is he within, or without?	*E egli al di dentro, o al di fuori?*
You are late, sir.	*Voi siete in ritardo, signore.*
Have you read the paper to-day?	*Avete voi letto il giornale oggi?*

Sogna il guerrier le schiere,
Le selve il cacciator,
E sogna il pescator
Le reti e l'amo.

Sopìto in dolce obblio
Sogno pur io così
Colei che tutto il dì
Sospiro, e chiamo.

VOCABULARY.

To arrive	*Arrivare.*	Newspaper . . .	*Giornale.*
Cup	*Tazza.*	Originality . . .	*Originalità*
Different	*Differente.*	To plunge . . .	*Tuffare.*
To equalize . . .	*Uguagliare.*	Post-office . . .	*Posta.*
Entirely	*Intieramente.*	Progress	*Progresso.*
To flourish . . .	*Fiorire.*	To reflect	*Riflettere.*
To happen . . .	*Accadere.*	To rule, govern . .	*Governare.*
To imagine . . .	*Immaginare.*	Sin	*Peccato.*
Independence . .	*Indipendenza.*	Situation	*Situazione.*
To murder . . .	*Trucidare.*	Tranquil	*Tranquillo.*

EXERCISE XXXIII.

How is the weather to-day? Yes, sir. Yes, sir, what? What did you say? I ask, How is the weather to-day? Do you hear? Do not speak so loud; I am not so deaf as you imagine; the weather is very fine to-day. Why do we find little originality in this world? Because men imitate much, and reflect little. Has your friend made much progress in the study of the French language? Yes, sir; he reads correctly, speaks well, and writes better than he speaks. How long has he studied it? Two years and a half. He must certainly know the language, then. He knows a great deal of the language, because he has studied assiduously and faithfully. Will you go to the exhibition? I cannot go now. When can you go? If you will come here to-morrow morning at ten o'clock, I can easily go to the exhibition, and to your banker's. Where shall we go first? We can go wherever we like. I think that it will be better to go to the banker's first, and afterwards to the exhibition. The honor of man and that of woman are two plants of an entirely different nature: the one flourishes out of doors, the other within. Where are you going so early? I am going to the post-office; I am afraid that I shall be late. No, you are not late; you can take a cup of coffee with me, and afterwards we will go there together. What time is it? It is exactly nine o'clock, and the steamer never arrives before ten. I should like to take a cup of coffee with you, if I could have it immediately. You can have it in five minutes. Very well, then, I shall read the newspaper meanwhile.

LESSON XXXV.

INDEFINITE PRONOUNS.

260. INDEFINITE PRONOUNS are such as are used in a general sense, without referring to any particular person or thing.

INDEFINITE PRONOUNS USED SUBSTANTIVELY FOR PERSONS.

Altri . . Other *or* others.
Chi . . . Some one, who, some others.
Chiunque . Whoever.
Tutti . . . All, everybody.
Si . . . . One, they.
} Invariable.

Chicchessia, *Chisivoglia* } Whosoever *or* whomsoever; plural { *Chicchesiano.* *Chisivogliano.*

Veruno, *Nessuno*, *Niuno* } No one. With their irregular feminines, but no plural.

Taluno . Such a one.
Qualcuno . Some one.
} With the regular feminine and plurals.

261. *Altri* is used only in the nominative; in the objective it makes *altrui*, which in the genitive and dative is often used without a preposition. In the genitive it often precedes the noun; as,

Nè voi nè altri saprà convincermi.
Neither you nor others can convince me.

Non fare altrui ciò che per te non vuoi.
Do not do to others that which you do not wish for yourself.

L' altrui bontà mi guida.
The goodness of others guides me.

262. *L'altrui* signifies the property of others; as,

Non appropriarti l'altrui.
Do not appropriate to yourself the property of others.

263. *Chi*, preceded by *non*, stands for *no one*, and takes the subjunctive; as,

Trovò chi lo fece . . She found some one who did it.
Non trova chi l' ami . She does not find any one who loves her.

☞ *Chi* may be often repeated without offending the ear; as,

Chi saliva, chi scendeva, chi cantava, e chi ballava.
Some ascended, some descended, some sang, and some danced.

264. *Altri* and *chi* are often used in a distributive sense; as,

Altri nuotava, altri affondava. Some swam, others sank.
A chi piace la toga a chi la spada. The toga pleases some, and some the sword.

265. *Tutti* takes the verb in the plural; as,

Tutti lo dicono. Everybody says so.

266. *Si* is used with a verb in the singular, and when followed by the pronoun *ne*, the *i* is changed into *e;* as,

Che si dice del mio cavallo? . What do they say of my horse?
Non se ne dice nulla . . . . They say nothing about it.

267. *Chicchessia* and *chisivoglia* take the verb in the subjunctive, with the conjunction *che;* as,

Chicchessia che venga, dite che dormo.
Whoever may come, say that I am asleep.

268. *Veruno*, *nessuno*, and *niuno*, following a verb, take *non* before them; as,

Nessuno lo sa, or *Non lo sa nessuno.* } No one knows it

Remark. — In an interrogative sentence, *veruno*, *nessuno*, and *niuno*, stand for *anybody;* as,

Non vedete nessuno? Do you not see anybody?

N. B. — *Vedete nessuno* is often used, but in such a case it would be better to say *vedete qualcuno.*

VOCABULARY.

Admiration . . .	*Ammirazione.*	Liberty, freedom .	*Libertà.*
Calm	*Calmo.*	Mercy	*Misericordia.*
Child	*Bimbo.*	Painful	*Penoso.*
Content	*Contento.*	Penury	*Penuria.*
Counsel	*Consiglio.*	To profit	*Profittare.*
To defend . . .	*Difendere.*	Save, except . .	*Salvo.*
Defender	*Difensore.*	To shriek	*Stridere.*
Dreary	*Lugubre.*	Similar, like . .	*Simile.*
To exalt . . .	*Esaltare.*	Socrates	*Socrate.*
Experience . . .	*Esperienza.*	Stupid	*Stupido.*
Innocent	*Innocente.*	Wealthy	*Agiato.*
		To wrong	*Far torto a.*

EXERCISE XXXIV.

In a free country, he who is innocent has nothing to fear. No one is more worthy of profound admiration than Socrates, who was always calm and tranquil, although he had a capricious wife and stupid children. Happy the man who profits by the experience of others. No one is contented with his situation. Everybody is a good counsellor after misfortune arrives. Whoever may come, say that I am not at home. Is it not better to say that you do not like to see any one. Do not say so, because it is not always safe to say what one does or thinks. O, you princes of the earth, who exalt yourselves above your fellow-men, remember that, whoever you may be, there is an Eternal Justice overruling the world, and equalizing the destinies of all, whosoever they may be! No one is a prophet in his own country; still, everybody longs for his dear home. If you like to have a good name, be sure never to wrong anybody. Do not reproach me so loud; speak low, that no one may hear what you say. I wish to say that it is a great sin to wish for the property of others, and that those who are comfortable do not reflect that many others are in penury. The city is in the hands of our enemies; no one can imagine the distressing scene of which I was an eye-witness: the brave defenders of their country and their freedom are nearly all slain on the bulwark; and the women and children, — O, the most mournful sight! Some wept, some shrieked; others, pressing their babes in their arms, plunged into the river; and all prayed the God of mercy and justice to defend their honor and independence.

LESSON XXXVI.

INDEFINITE PRONOUNS USED SUBSTANTIVELY FOR THINGS.

269. THE INDEFINITE PRONOUNS used substantively for things are as follows:

Checchè . . . *Checchessia . .* *Checchesivoglia*	Whatever, whatsoever.
Per, perquanto* .	However, however much.
Nulla, niente . .	Nothing.
Tutto	All.

270. *Checchessia, checchesivoglia,* require *che* after them, and the verb in the subjunctive. *Checchè* dispenses with *che;* as,

Checchè scriviate.
Checchessia or *checchesivoglia che scriviate.* } Whatever you may write.

☞ *Checchessia,* besides the meaning of *checchè,* has *sia,* the present subjunctive of the verb *to be;* consequently it can form a sentence for itself, and when followed by a verb must have the relative pronoun *che* connecting the two verbs Thus, the meaning of *Checchessia che scriviate* is, Whatever may be the thing which you write. Hence it is that *checchè* is never followed by a noun without a verb; as,

Checchè sia il vostro parere. Whatever be your opinion

N. B. — The same rule holds good for *checchesivoglia.*

271. *Per* is generally followed by an adjective with *che,* and by the verb in the subjunctive; as,

Per ricco che sia è miserabile.
However rich he may be, he is wretched.

* With an adjective following it.

272. *Perquanto* takes the verb in the subjunctive, but dispenses with *che;* as,

Perquanto egli sia miserabile.
Perquanto miserabile egli sia. } However wretched he may be.

273. *Tutto* is used with or without the article; as,

So tutto . . . . . I know all.
Mi è stato detto il tutto . All has been told to me.

N. B — If a conjunctive pronoun precedes, the article must be used; as,

Ne so il tutto. I know all of it.

274. *Nulla* and *niente* are often used for *anything;* as,

Volete niente? . . . . . Do you want anything?
Direste nulla in mio favore? Would you say anything in my behalf?
*E dolce far nulla** . . . . To do something is pleasant.

275. If *nulla* and *niente* follow the verb, *non* is placed before it; as,

Non mi bisogna nulla, or
Nulla mi bisogna. } I have need of nothing.

If they are followed by an adjective, they take the preposition *di;* as,

Nulla di buono . . . . . Nothing good.
Niente di cattivo . . . . Nothing bad.

If they are followed by a verb, they take the preposition *da;* as,

Nulla da fare . . . . . Nothing to do.
Niente da dire . . . . . Nothing to say.

EXAMPLES.

What did your brother intend to say?	*Che voleva dire*, or *che aveva intenzione di dire vostro fratello?*
My brother intended to say that he cannot come to-night.	*Mio fratello voleva dire che egli non può venire stasera.*
I will never fail to do so.	*Io non mancherò mai di farlo.*

* The meaning of this expression is, "It is sweet to do something," and not, as is sometimes supposed, "It is sweet to do *nothing*." In order to give the latter meaning, it would require the negative *non* before the verb.

VOCABULARY

Ancestor . . .	*Antenato.*	To hide	*Occultare.*
To acquire . .	*Acquistare.*	Impatient . . .	*Impaziente.*
Brute	*Bruto.*	In spite of . . .	*A dispetto di*
To conceal . .	*Nascondere.*	Laconism	*Laconismo.*
Cynic	*Cinico.*	To obtain	*Ottenere.*
Disagreeable .	*Disaggradevole.*	Package	*Involto.*
Education . .	*Educazione.*	Pedant	*Pedante.*
To exile . . .	*Esiliare.*	Philosopher . . .	*Filosofo.*
Exile	*Esule.*	Position	*Posizione.*
Forehead . . .	*Fronte.*	To scrutinize . .	*Scrutinare.*

EXERCISE XXXV.

What has that man given you? He has not given me anything— Whatever you may say, I cannot believe it, because I saw that he gave you a package, and you put it in your pocket. Yes, he gave me something. Then why did you say that he did not give you anything? But you are always impatient, and do not allow me to finish what I have commenced; I intended to say that he had not given me anything belonging to you. Shall I do anything for you, sir? Not anything at present, I thank you. Have you read that letter which was sent to a gentleman by his wife? No, I have not read it. It is here: "Having nothing to do, I write; and having nothing to say, I finish." It is truly a model of laconism; nothing more simple than this. Is not that woman very beautiful? Beautiful as she is, she is not gentle. Whatever you may think of her, she is the belle of the evening. Do you know what your boy has done? I know all, but what can I do? True merit cannot be concealed, whatever you may do to hide it. What have you done to-day? Nothing good. And nothing bad, I hope. I have not done anything, either good or bad. A man exiled from his country, whatever be the reason of his banishment, or whatever be the position he has obtained, will never fail to long for the land of his forefathers. Without a good education, the learned man is but a pedant, the philosopher a cynic, the soldier a brute, and every man, whatever he may be, a very disagreeable person. How is the weather to-day? It is very warm to-day. Was it warm yesterday? No, sir; yesterday was not so warm as to-day.

LESSON XXXVII.

INDEFINITE PRONOUNS USED SUBSTANTIVELY FOR PERSONS AND THINGS.

276. The Indefinite Pronouns used substantively for persons and things are as follows:

Uno	One.	With their regular feminine but no plural.
Altro	Another.	
Ciascuno, ciascheduno	Each one.	
Qualcuno, qualcheduno	Some one.	
Taluno	Some one.	
Ognuno	Every one.	
Tale	Such an one.	For both genders, with the regular plural.
Quale	Some, others.	
Cotale	Such an one.	

277. *Altro*, repeated in the same sentence, signifies the first time, *one thing*, the second time, *another;* as,

Altro è parlar di morte; altro è morire.
It is one thing to speak of death; it is another to die.

278. *Altro* stands for *anything else;* as,

Volete altro? . . . . Do you wish anything else?
Non so altro . . . . I know nothing else.

279. *Altro* is sometimes used with the definite article; as,

L'uno disse di si, l'altro disse di no.
The one said yes, the other said no.

280. *L'uno, l'altro*, in the nominative, take the verb in the singular, if connected with the conjunction *e;* as,

L'uno e l'altro parla di voi. Both speak of you.

281. In the objective the preposition accompanying *l'uno* must be repeated with *l'altro;* as,

Parlai all' uno ed all' altro. I spoke to the one and (to) the other.
Scrissi all' una ed all' altra. I wrote to the one and (to) the other.

282. *Per altro* signifies *as for the rest;* as,

Egli è riservato; per altro, è sincero.
He is reserved; as for the rest, he is sincere.

283. *Senz' altro* stands for *undoubtedly;* as,

Egli verrà, senz' altro. He will come, undoubtedly.

EXAMPLES.

How do you like this translation?	*Come vi piace questa traduzione?*
I do not like it much.	*Non mi piace molto.*
Have I anything else to do?	*Ho io altro da fare?*
You have nothing else to do.	*Voi non avete nient' altro da fare.*
I am very glad of it.	*Ne sono contentissimo.*

SONETTO DEL PETRACA.

Solo e pensoso i più deserti campi
Vo misurando a passi tardi e lenti,
E gli occhi porto per fuggire intenti
Dove vestigio uman l'arena stampi.

Altro schermo non trovo che mi scampi
Dal manifesto accorger de le genti:
Perchè negli atti di allegrezza spenti,
Di fuor si legge, com' io dentro avvampi

Si ch'io credo omai, che monti e piagge,
E fiumi e selve sappian di che tempre
Sia la mia vita, ch' è celata altrui.

Ma pur sì aspre vie, nè sì selvagge
Cercar non so, che amor non venga sempre
Ragionando con meco, ed io con lui.

VOCABULARY.

To accommodate	*Accommodarsi.*	Idleness	*Ozio.*
To act	*Ayire.*	Linen	*Tela.*
Author	*Autore.*	Note	*Biglietto.*
Base	*Basso.*	Objection	*Oggezione.*
To be born	*Nascere.*	To return	*Ritornare.*
Difference	*Differenza.*	Sensation	*Sensazione*
Egg	*Uovo.*	Style	*Stile.*
Elevated	*Elevato.*	Subject	*Soggetto.*
To enclose	*Acchiudere.*	Tender	*Tenero.*
Historian	*Storico.*	Writer	*Scrittore.*

EXERCISE XXXVI.

Who has been here? Two of your friends: one of them left this letter for you, the other said that he would return to-night. I have been reading the two books which you sent me yesterday. I find that one is very good, and the other is good for nothing, though both are from the same author. Why do you not like the latter? Because the style is too elevated for the subject. I do not like the book much. Well, it is one thing to say that you do not like it much, and another that the book is good for nothing. Have you sent the letter to my friends? No, I wrote it last night, but I have not sent it yet. Will you enclose this note? Yes, with pleasure. Is there anything (else) that I can do? Nothing else, I thank you. What is the time now? Half past twelve. What time did your brother say that he would be here? He said that he would be here after twelve. Well, it is now half past, and he has not come: it is better not to wait any longer for him. Let us wait until one o'clock; because, if he said that he would be here after twelve, he will do so, undoubtedly. Have you written to your sisters about William and John? Yes, I have already written to the one and to the other of both, but I have not received an answer from either the one or the other. How did you find your friends? Each of them is in very good health; and each of their coaches is in very good condition. I am glad of it. Where is my father's cane? It is in his room, in the corner near the door. What o'clock is it? It is half past twelve. Is it possible? At what time do we dine? We dine at half past two, but on Sunday we dine at a quarter past one.

LESSON XXXVIII.

INDEFINITE PRONOUNS USED ADJECTIVELY FOR PERSONS AND THINGS.

284. The Indefinite Pronouns used adjectively for persons and things are as follows:

Uno	One, a, an.	With their regular feminine.
Un altro	Another.	
Ogni	Every, all.	Invariable.
Qualche	Some.	
Qualunque	Any, whatever.	
Più	More.	
Qualsisia, *Qualsivoglia* . .	Any, whatever.	Form their plurals by adding *no*.
Alcuno	Some.	With their regular feminine and plurals.
Ciascuno	Each.	
Tanto, *Cotanto*	So much.	
Alquanto	A little.	
Altrettanto	As much.	
Poco	Little.	
Molto	Much.	
Troppo	Too much.	
Tutto	All.	
Certo	Certain.	
Altro	Other.	
Veruno, *nessuno*, *Niuno*, *nullo* .	No one.	With the regular feminine; no plural.
Tale, *Cotale*	Such.	For both genders, with the regular plural.
Parecchi	Several.	No singular; regular plural

285. The noun which follows *ogni* and *qualche* must be in the singular. The word *Ognissanti*, All Saint's Day, and the nouns following cardinal numbers, are excepted; as,

Io trovo qualche errore in ogni pagina.
I find some errors on every page.

Io lo vedo ogni quattro giorni.
I see him every four days.

286. *Qualunque* is always followed by a singular noun, but the verb which follows it must be in the singular or plural, according to the subject; as,

Qualunque persona può farlo . . . Any person can do it.
Qualunque sia la vostra ragione . . Whatever be your reason.
Qualunque siano le vostre ragioni . Whatever be your reasons.

287. *Tutto* preceding a noun is followed by the article; as,

Tutto il denaro fu perduto . . All the money was lost.
Tutte le donne gridavan forte . All the women cried loudly.

☞ *Tutto* used after the verb, and referring to the subject, has no article; as,

Erano tutte donne. They were all women.

288. *Tutto quanto* signifies *the whole, without exception;* as,

Perirono tutti quanti. All perished, without exception.

289. *Tutti,* followed by the cardinal numbers *due, tre, quattro,* takes the conjunctive *e;* as,

Tutti e due . . . . . Both.
Tutti e tre . . . . . All three.
Tutti e quattro . . . . . All four.

290. *Tutti* is followed by no preposition in such expressions as these:

Tutti voi . . . . . All of you.
Tutti noi . . . . . All of us.

VOCABULARY.

To adduce . . .	*Addurre.*	Knowledge . . .	*Conoscenza.*
To appear . .	*Apparire.*	Nonsense	*Sproposito.*
Citizen	*Cittadino.*	Obligation . . .	*Obbligazione.*
To condescend .	*Condiscendere.*	Occupation . . .	*Occupazione.*
Cross	*Croce.*	To place	*Piazzare*
Dolorous, painful	*Doloroso.*	Proposal	*Proposta*
To employ . . .	*Impiegare.*	Sailor	*Marinaio.*
To excite . . .	*Eccitare.*	Valet	*Valletto.*
Grief	*Dolore.*	Vessel	*Bastimento.*
Interval	*Intervallo.*	Weeping	*Pianto.*

EXERCISE XXXVII.

In a free country every man is a citizen. Is not every man a citizen in every country? Nò; under despotism no man is free; they are all subjects. What is the difference between a citizen and a subject? One is a man, the other is a slave. You have a great many books on the table; are they all English? Almost all my books are English, but I have several French romances. Why do you read such romances? Generally speaking, they are not good books; but mine are all historical romances, and they cost me only a few dollars. Newton was born the same day that Galileo died: no interval was left between these two great philosophers. If folly were a painful sensation, we should have weeping in every house. Everything is in God, and God is in everything. Every obligation is a duty. Death is the end of all misfortunes. Why did all three of you come? To tell you that the vessel is lost, and (that) the sailors all died, without exception. Every rose has its thorn, and all men their cross. Idleness makes everything appear difficult: let us, then, employ our time in some useful occupation. I cannot comply with your request, whatever be the reason you adduce. All men are more ready to speak than to act. Do not be proud of any success in life. No bad tree produces good fruit. We should place our honor above everything else in the world. A time for everything, and everything at its time. No man, learned as he may be, is able to acquire a perfect knowledge of all the secrets and beauties of nature. Envy is the meanest of all passions. Every man has in himself something which excites the desire of an envious man

LESSON XXXIX.

FORMATION OF THE FEMININE.

291. Nouns used to represent animated beings form their feminine by changing *o* into *a;* as,

Gatto, monaco, amico, make *gatta, monaca, amica.*

292. Nouns ending in *tore* form their feminine in *trice;* as,

Attore, benefattore, make *attrice, benefattrice.*

293. Some of the nouns of animated beings are known by a name peculiar to each sex; as,

Toro . . .	Bull.	*Vacca*	Cow.
Montone .	Ram.	*Pecora* . . .	Ewe.
Becco . .	He-goat.	*Capra*	She-goat.

Others have but one gender for both sexes. Thus, the masculine nouns *tordo, corvo,* and the feminine nouns *vipera, aquila,* express both the male and the female. To ascertain the gender, *maschio* or *femina* is added to the noun; as,

Corvo maschio . . Male crow. *Corvo femina* . . Female crow.

294. Names of trees end in *o,* and are masculine, except *quercia,* an oak-tree; as,

Pero, a pear-tree. *Pesco,* a peach-tree. *Cirieggio,* a cherry-tree.

By changing the *o* into *a,* they become feminine, and express their fruits; as, *pera,* pear.

Exceptions. — The following nouns express the fruit and the tree:

Cedro . . .	Citron.	*Dattero*	Date.
Fico . . .	Fig.	*Limone*	Lemon.
Pistacchio .	Pistachio nut.	*Pomo*	Apple.

☞ *Noce*, the tree, is masculine; *noce*, the fruit, is feminine; as,
Un noce, a nut-tree. *Una noce*, a nut.

295. The following nouns are of either gender:

Erede . .	Heir *or* heiress.	*Nipote* . .	Nephew *or* niece.
Parente .	Relation.	*Consorte* . .	Wife *or* husband.

296. Some nouns have two terminations for the same gender; as,

La veste or *vesta*, the dress. *La canzone* or *canzona*, the song.

IRREGULAR FEMININES.

Sartore . .	Tailor.	*Sarta* . .	Seamstress
Re	King.	*Regina* .	Queen.
Duca . . .	Duke.	*Duchessa* .	Duchess.

(See list, page 225.)

EXAMPLES.

I find him everywhere.	*Io lo trovo per ogni dove.*
How do you like this book?	*Come vi piace questo libro?*
I like it very much.	*Mi piace moltissimo.*
No one would doubt that you are a tailor.	*Nessuno dubiterebbe che voi siete sarto.*
How did he like the letter I sent yesterday?	*Come gli è piaciuta la lettera che io gli mandai ieri?*

SPERANZA.

Perchè gli son compagna
L' estivo raggio ardente
L' agricoltor non sente;
Suda, ma non si lagna,
Dell' opra, e del sudor:

Con me nel carcer nero
Ragiona il prigioniero,
Si scorda affanni, e pene,
E al suon di sue catene
Cantando va talor.

VOCABULARY.

Attendance . . .	*Seguito.*	Menagerie . .	*Menageria.*
Bearded	*Barbuto.*	To marry . . .	*Sposare.*
Chambermaid . .	*Camerista.*	To mean . . .	*Voler dire.*
Cyclopedia . . .	*Ciclopedia.*	To personify .	*Personificare.*
To doubt	*Dubitare.*	To reject . . .	*Rigettare.*
Despair	*Disperazione.*	Remarkable . .	*Rimarchevole.*
Everywhere . . .	*Per ogni dove.*	Sense	*Senso.*
Fairy	*Fata.*	Steward . . .	*Maggiordomo.*
Indifferent . . .	*Indifferente.*	To touch . . .	*Toccare*
Magic	*Magico.*	Wand	*Verga.*

EXERCISE XXXVIII.

Will you sing me an Italian song? What shall I sing? Sing what you like. How do you like my sister's voice? She has a good voice, and she is a very good singer. Has the dressmaker brought my silk dress? She has not brought it yet. What did you see in the menagerie? I saw a lion and a lioness, a tiger and a tigress, a peacock and a peahen, two beautiful eagles, and some vipers. How many pear-trees have you in your garden? Only four, but they are full of pears. Have you any cherry-trees? Yes, sir; I have two, but they have no cherries. That lady speaks as if she were well acquainted with medicine. Certainly; she is a doctor, and when she speaks about business, no one would doubt that she is a merchant. Is she a philosopher? I do not know. If she is a philosopher too, we may call her a cyclopedia personified. Call her as you like, I think (that) she is a woman remarkable for knowledge and good sense. How did you like the play? I did not like it at all. What was the plot? All nonsense: a shepherd was in love with a shepherdess, and wished to marry her; she rejected him, saying (that) she did not understand what he meant; the young shepherd was in great despair, and did not know what to do. At this point, a fairy, who protected the lad, gave him a snake, and touched the lass with a magic wand. Now the scene was changed: he became indifferent, and she began to follow him everywhere. Finally, the little cottage in which they were was transformed into a beautiful palace; the shepherd became a king, and the shepherdess a queen; and, as they had no attendants, the good fairy changed a goat into a long-bearded steward, a cock became a count, and three hens three beautiful marchionesses.

LESSON XL.

PREPOSITIONS.

297. The Prepositions, thus far, have been considered mainly in connection with the article, to show the various cases of the nouns. But, more particularly,

298. *Di* is used to indicate possession, material, character, and origin; as,

Questo libro è di mio padre . . .	This book is my father's.
Una bottiglia di vino	A bottle of wine.
Un uomo di merito	A man of merit.
Un giovane di alti natali . . .	A youth of high birth.
Un cappello di paglia	A straw hat.

299. The need or the desire of expressing our thoughts with rapidity has led the Italians to omit one of the two nouns connected by the preposition *di;* consequently, many of the Italian verbs are to be found governing this preposition. By a close analysis the connecting word which has been omitted can be ascertained; for example,

Domandare di qualcuno . . .	To ask after any one.
Dare del briccone a qualcuno .	To call one a rogue.
Fare di cappello a qualcuno . .	To make a bow.
Far d' occhio a qualcuno . . .	To give the wink to any one.

The ellipses in these phrases might be supplied as follows:

Domandare la persona di qualcuno.
Dare il titolo di briccone a qualcuno.
Fare un saluto di cappello a qualcuno.
Fare un cenno d'occhio a qualcuno.

VARIOUS USES OF THE PREPOSITION *DI.*

Morì di morte improvvisa . He died suddenly.
Scrisse di proprio pugno . . He wrote with his own hand.
Partì di volo, di corsa . . . He departed in haste.
Lo dico di cuore . . . . . I say it from the heart.
Penso di scrivergli . . . I think of writing to him.

---

300. The preposition *a* is generally employed to express the tendency of the subject towards a person, place, or thing, whether the motion is understood, commenced, or ended; as,

Verrà a Parigi subito . . . . He will come to Paris soon.
Giunse a Roma ieri sera . . He reached Rome last night.
Se andassi a casa vostra . . . If I could go to your house.

301. All the verbs of motion which express a direction towards any object are followed by the preposition *a;* as,

Vado a Roma. I am going to Rome.

This preposition is also used to connect the word expressing the motive power with that expressing the object set in motion; as,

Mulino a vento . . . . . Windmill.
Legno a vele . . . . . Sail-boat.
Macchina a vapore . . . . . Steam-engine.

VARIOUS USES OF THE PREPOSITION *A.*

Una casa a pian terreno. A house with a ground-floor
Una casa a tre piani. A house with three stories.
Andavano a due a due. They went two by two.
Si divisero a quattro, a cinque, a otto. They divided themselves into groups of four, of five, of eight.
Una scala a lumaca. A spiral staircase.
Da oggi a otto. This day week.
Da oggi a quindici. This day fortnight.
Fu battuto a morte. He was beaten to death.

VOCABULARY.

Beyond, besides . .	*Oltre.*	To receive	*Ricevere.*
Boat	*Battello.*	Residence	*Residenza.*
Brick	*Mattone.*	Ribbon	*Nastro.*
Captain	*Capitano.*	Satin	*Raso.*
Country girl . . .	*Contadina.*	Sea	*Mare.*
To deceive	*Ingannare.*	Shore	*Spiaggia.*
To dress	*Vestire.*	Silver	*Argento.*
Gold	*Oro.*	Straw	*Paglia.*
Kitchen	*Cucina.*	Velvet	*Velluto.*
Story	*Piano.*	Watch	*Oriolo.*
Present	*Presente.*	To wear	*Portare.*

EXERCISE XXXIX.

Where is your silver watch? I sold it yesterday. Why did you sell it? Because I have received a present of a gold watch. How is your friend? He was well last week. Have you not seen him this week? No, because he went to Paris last Saturday. With whom did he go? With his brother, the captain of the steamboat "Europa." If you will give me a black cloth coat, I will give you this fine silk dress. What shall I do with it? This is a very good dress for your sister. I would give you what you ask, if I were rich. It is time to go home. What o'clock is it? It is half past eleven. Where are you going? I am going to market. What are you going to do at market? I am going to buy some peaches and cherries. Have you no cherries in your country-house? I have two cherry-trees, but I have no cherries this year. Where do you intend to go next summer? I shall go to the sea-shore. To your sister's residence? I am not sure. Do you know how many rooms there are in your father's three-story brick house? I believe (that) there are seventeen rooms beside the kitchen and the dining-room. Who is that lady with a satin dress? I do not know, but I think (that) she is my music-teacher's sister. I thought (that) she was a country girl. Why did you think so? Because she wears a straw hat with a velvet ribbon, and this is not the fashion. I think (that) the best fashion is to be simple and without affectation in dressing, speaking, and in everything. You are mistaken, sir; there is a fashion in everything, and if we do not follow it, every one calls us rude. Let the fool dress as others wish; let the wise do what he likes.

LESSON XLI.

THE PREPOSITIONS *DA*, *PER*.

302. The Preposition *da* is used,

1. To express a relation of dependence, origin, or departure; as,

La mia riuscita dipende da voi . . My success depends on you.
La carità comincia da se stesso . . Charity begins at home.

☞ Some verbs, which express by themselves the action of parting from an object, instead of *da* take *di*, if the noun has no article; as,

Uscir di casa . . . . . To go out of the house.
Levarsi di tavola . . . . . To leave the table.
Cadere di mano . . . . . To fall out of the hand.

But, if the noun is preceded by the article, *da* is used; as,

Uscir dalla casa di qualcuno . . To go out of any one's house.
Levarsi dalla tavola . . . . . To leave the table.

2. Before all words which express the use or destination of any object; as,

Bottiglia da vino . . . . . Wine-bottle.
Casa da vendere . . . . . House for sale.
Tabacco da fumare . . . . . Smoking tobacco.

3. To express { *in* / *at* / *to* } *the house of*; as,

Lo troverete da mio fratello . You will find him at my brother's.
Andrò dal medico . . . . . I shall go to the physician's.
Vado da lui . . . . . I am going to his house.

N. B. — If the personal pronoun which follows *da* is an objective pronoun in the same person with the subject, as *io da me*, *tu da te*, these pronouns *da me*, *da te*, have the meaning of *alone*; thus,

Io vado da me means I am going by myself (alone).
Voi andate da voi " You are going by yourself.
But *Io vado da voi* means I am going to your house.
Voi andate da me " You are going to my house

VARIOUS USES OF THE PREPOSITION *DA*

Avete da fare?	Have you anything to do?
Datemi da lavorare.	Give me something to do.
Gli diedi da venti dollari ieri mattina.	I gave him about twenty dollars yesterday morning.
Vi prometto, da galantuomo, di non parlare.	I promise to you, on the faith of a gentleman, not to speak.
Dite da vero o dite da burla?	Do you speak in earnest or in jest?
Io faccio da maestro di musica.	I teach music.
Egli fa da gran signore.	He plays the great lord.
Venite da me.	Come to my house.
Non è da scherzo.	'T is not a thing to joke about.
Un uomo da bene.	A good man.
Questo è un soggetto da commedia.	This is a subject fit for a comedy
Egli vive da principe.	He lives like a prince.
Sono stato morso da quel cane.	I have been bitten by that dog.
Un uomo da lodare.	A man to be praised.
Un' arma da difendere.	An arm (weapon) for defence.
Da noi non si parla Inglese.	With us English is not spoken.
Egli è pazzo da catena.	He is mad enough to be chained.
Fate da pranzo per dieci.	Prepare dinner for ten.
Da uomo di onore.	As a man of honor.
Voi parlate da senno.	You speak wisely.
L'uomo dall' abito nero.	The man with the black coat.
Noi viaggiammo da otto mesi.	We travelled about eight months.
Passai invano da casa vostra ieri sera.	It was in vain that I passed by your house last night.

303. The preposition *per* is used to express *the reason why, the cause by which,* and *the manner in which,* a thing is accomplished. It answers to the English *for, through, in order to,* and must always be expressed in Italian, though understood in English; as,

Scrivo per compiacervi.	I write to please you.
Per le continue piogge, il fiume sboccò.	Because of the continual rains, the river overflowed.
Per me si va nella città dolente.	Through me one goes into the city of woe.

304. *Per* followed by an infinitive after the verbs *stare* and *essere* signifies *to be about, to be on the point of;* as,

Sto per patire.	I am about to depart.
Io era per partire quanto egli venne.	I was about to depart when he came.

VARIOUS USES OF THE PREPOSITION *PER.*

Fatelo per me.	Do it on my own account.
Fatelo per me!	I pray do it for (the love of) me!
Ebbi pane per nove giorni.	I had bread nine days.
Per me, non lo farei.	As for me, I would not do it.
Per me (per conto mio) non lo farei.	I would not do it on my own account.
Fu adorato per santo.	He was adored as a saint.
La città fu 'assalita per mare e per terra.	The city was assailed by sea and land.

305. *In fuori* sometimes follows the case it governs; as,

In fuori di questo, tutto va bene.
Tutto va bene di questo in fuori. } Except this, everything goes well.

306. *Di là* and *di quà* are followed by the preposition *da;* but *al di là* and *al di quà* are generally followed by the preposition *di;* as,

Di quà dal fiume
Al di quà del fiume } This side of the river.

Al di là del ponte
Di là dal ponte } That side of the bridge

EXAMPLES.

Did I leave my book here?	*Ho io lasciato il mio libro quì?*
You left it at my sister's.	*Voi lo lasciaste da mia sorella.*
I can go out whenever I like.	*Posso uscire quando voglio.*
That soldier is a brave man.	*Quel soldato è un valoroso.*

VOCABULARY.

Arrogant	*Arrogante.*	Mouthful . . .	*Boccone.*
To ascertain . .	*Accertarsi.*	To meet . . .	*Incontrare.*
Boldly	*Arditamente.*	Necklace . . .	*Collana.*
Consequence . .	*Consequenza.*	To nourish . .	*Alimentare.*
To consider . . .	*Considerare.*	Rabble	*Canaglia.*
To consume . . .	*Consumare.*	To remark . .	*Rimarcare.*
Courtesy	*Cortesia.*	To rush . . .	*Lanciarsi.*
Danger	*Pericolo.*	Temper . . .	*Temperamento.*
To grapple . . .	*Aggrappare.*	Violent	*Violento.*
Match	*Accoppiare.*	Whenever . .	*Ogni qual volta.*

EXERCISE XL.

Have you my brother's French dictionary, or mine? I have neither your brother's dictionary nor yours; I have my sister's dictionary. Is your sister's dictionary as good as mine? My sister always has the best books that can be found; so that, if it is not better than yours, it must certainly be as good (as yours). If you promise me to come and see me this afternoon, I will go with you to my father's. I have many things to do, and shall not be able to come. Where did you leave your gloves? I left them in my bed-room. Why does that man always go alone? Because he has no friends. Would you call a man who does not know what danger is a brave man? No, I would not call him so; because he who rushes upon danger without considering its consequences has in him the nature of a brute. Then who is to be called a brave man? The man who, knowing the danger, meets it boldly, either through necessity, or for some honorable cause. Where did your brother find that wine-bottle? That is not a wine-bottle. What is it, then? It is a bottle of wine. O, I thought it was empty; but where did you find it? I found it at my father's. At what time could I go to your father's to-night? You can go whenever you like; but I will send my servant to ascertain when he will be at home. Do they speak English in your country? But few persons speak English in our country, but many read and translate it very well. The lady whom Milton married after he had become blind was very beautiful, but of a violent temper. One of the poet's friends, wishing to praise her beauty, remarked that she was a rose. "I know it," said Milton, "not by the color, but by the thorns."

LESSON XLII.

USE OF THE THIRD PERSON FEMININE.

307. Beside the way of addressing an individual in the second person plural, common to all other languages, the Italians have adopted the use of the third person, *Ella*, which is equivalent to the title *Vostra Signoria*, Your Lordship, *or* Your Ladyship. This peculiar form of address is chiefly used to evince a mark of respect to a superior, and often as a mere matter of etiquette in speaking to a gentleman or lady with whom one is not intimately acquainted. In such a case, the verb is to be used in the third person singular if the subject is *Ella*, and in the third person plural if the subject is *Elleno*. The past participle or any adjective must also be in the feminine form, and must agree with the subject.

E Ella contenta ? Are you contented (lady or gentleman) ?
Sono Elleno contente ? Are you contented (ladies or gentlemen) ?

☞ Particular care should be taken to have all the pronouns referring to the subject *Ella* or *Elleno* in the third person ; as,

Ha Ella studiato la sua lezione.
Hanno Elleno studiato la loro lezione.

And not

Ha Ella studiato la vostra lezione.
Hanno Elleno studiato la sua lezione.

308. This peculiarity of the Italian language is not recommended to foreigners,

1. Because it did not originate with the language. Dante, Petrarch, Boccaccio, did not adopt this form, but always used the second person plural, *voi*.

2. Because the progress of democracy tends now to equalize all classes, and this mode of address is beginning to be obsolete.

3. Because foreigners, who visit Italy, with a limited knowledge of the language, would be more at home in addressing persons in their usual way; moreover, they can say to any lady or gentleman *Come state: Fatemi un favore,* without the least apprehension of being charged with want of refinement, whilst it would be ludicrous to address a servant or a porter in the third person, and say, *Mi dia un bicchier d'acqua. Mandi questa lettera alla posta.*

IDIOMATIC EXPRESSIONS.

Avere in pregio.	To appreciate.
Avere in odio.	To hate.
Avere per ignorante.	To believe (some one) ignorant
Avere un tempo di paradiso.	To have a good time.
Aver fretta.	To be in haste.
Aver fumo.	To be proud.
Aver d' uopo.	To have need.
Avere in ordine, or *in pronto.*	To have in readiness.
Aver mala voce.	To be ill spoken of.
Averla con uno.	To be angry with one.
Essere da qualche cosa.	To be good for something.
Essere a cavallo.	To be out of trouble.
Essere di buona nascita.	To come of a good family.
Essere a parte di	To be partaker of . . . .
Esser benveduto.	To have a good reputation
Esser malveduto.	To have a bad name.
Essere in grado di	To be able to . . . .
Essere a mal termine.	To be in a bad condition.
Esser scarso di denari.	To have but little money.
Essere in ritardo.	To be late.

EXAMPLES.

I am afraid I shall see my brother's friend no more.	*Temo di non vedere mai più l' amico di mio fratello.*
Have I offended you in any way?	*Vi ho io mai offeso?*
I think him impertinent.	*Io credo che egli sia impertinente*
I mean to say that he is proud.	*Io voglio dire che egli è orgoglioso.*
I asked my brother for money.	*Domandai denaro a mio fratello.*
How old are you? I am eighteen years old.	*Quanti anni avete? Ho diciotto anni.*
But as for my books.	*Ma in quanto ai miei libri.*
So much the better.	*Tanto meglio.*

EXERCISE XLI.

What is the matter with you, my good friend? I cannot tell you what is the matter with me, but the sight of that man always puts me in a state that I cannot describe. Probably it is because you are not well acquainted with him. I hope I shall never have such acquaintances. Has he offended you in any way? He has not (offended me), but he is conceited, and I dislike men like him, because they generally have but little wit. Then you think him ignorant. Certainly, he is not only ignorant and superstitious, but he is spoken ill of too. I pity him. And I hate him. O, no; we must never hate any one. I do not mean to say that I really hate him, but I can never find his society as agreeable as it may be to you. "How old are you?" asked a lady of one of her tenant-farmers. "I cannot really tell," replied he, "whether I am thirty-eight or forty-eight." "How can you forget your age?" said the lady, with surprise. "Madam," said he, "I could tell you how much money I possess, how many cows and sheep I have; but as for my years, I never trouble myself to count them, as I cannot lose one of them, and no one can take one from me." I wish I had twenty thousand dollars; and I wish to have a good reputation. What could you do with your good reputation without a penny in your pocket? I do not know; yet I should prefer a good name without money to a bad name with plenty of it. But you must remember that a man without money is not able to do what he likes. So much the better.

LESSON XLIII.

OF THE PRONOUN *SI.*

309. When the pronoun *si* is used before a verb, although it can be expressed in English by the indefinite pronoun *one* or *they*, or by the passive voice, it is in Italian but the *object* of the verb used reflectively. *Si dice, si vede*, have the meaning of *questa cosa è detta*, or *veduta*,—this thing is said or seen. Consequently, the verb must agree with the subject, if a subject is to be found in the sentence·

Si vende un cavallo . . . . . A horse is sold.
Si vendono due cavalli . . . Two horses are sold.

310. In compound tenses, the verb *essere*, to be, must be employed instead of the verb *avere*, to have, because all reflective verbs in Italian are conjugated with the verb *essere;* as,

Si è venduto un cavallo . . . A horse has been sold.
Si sono venduti due cavalli . . Two horses have been sold.

☞ We may also say, as in English, *E stato venduto un cavallo; sono stati venduti due cavalli.*

311. Instead of *si*, *uno* may be used, when *si* can be replaced by *one, a man, a person;* as,

Quando uno dorme, non pensa a guai.
When one sleeps, he does not think of troubles.

☞ We may also say, *quando dormiamo non pensiamo a guai.*

312. When, in compound tenses, *si* is used with a conjunctive pronoun, the verb *venire* may be employed instead of *essere*, with the omission of the pronoun *si;* as,

Mi si è detto, or
Mi è stato detto, or } It has been said to me.
Mi vien detto.

SYNONYMS.

FEAR, *PAURA, TIMORE.*

The coward has *paura*, but not *timore*, of doing a thing.
A brave man has *timore*, but not *paura*, of doing a thing.
Paura originates in cowardice; *timore*, in excessive prudence.
We have *timore*, and not *paura*, of God.
The good citizen is afraid of the laws. *Ha timore delle leggi.*
The thief is afraid of the laws. *Ha paura delle leggi.*

TO RUB, *STOFINARE, STROPICCIARE.*

Strofinare is the act of rubbing gently with the hand, or with a soft object.

Stropicciare is the act of rubbing hard with the foot, or with a hard object.

We rub, *strofiniamo*, a piece of amber, or a stiffened limb.
We rub, *stropicciamo*, a horse, or the floor.

IDIOMATIC EXPRESSIONS.

Andar dietro a	To follow, *or* solicit.
Andar in collera.	To put one's self in a passion.
Andare in buon ora.	To go in peace.
Andare in malora.	To be ruined.
Andar per la mente.	To come into one's mind.
Andare a cavallo.	To ride on horseback.
Andare a spasso.	To go a walking.
Andare allo scuro.	To act in ignorance.
Andare a monte.	To prove vain.
Andare a verso.	To succeed well.
Andar col piè di piombo.	To go heedfully.
Andar dicendo.	To report.
Andare in bestia.	To fall into a passion.
Andar tentone.	To grope about.
Questo vi sta bene.	That becomes you well
Stare in disagio.	To live in sorrow.
Stare a galla.	To float.
Stare in pericolo.	To be in danger.
Star zitto.	To be hushed.

EXAMPLES.

Your sister was offered a book by her friend.	*Un libro fu offerto a vostra sorella dal suo amico.*
I am well provided with money.	*Sono ben provveduto di denaro.*
All will succeed well with me.	*Tutto mi riuscirà bene.*
I saw him writing.	*Io lo vidi scrivere.*
He does not know what to say.	*Egli non sa ciò che dice.*

EXERCISE XLII.

A brave soldier, who had lost both arms in a combat, was offered a dollar by his colonel. I thank you for your generosity, said the brave soldier; you must certainly think that I have lost but a pair of gloves. A traveller should be provided with four pockets: the first, for his health; the second, for a good companion; the third, larger than the others, for patience; and the fourth, the largest of all, for his money. With such means, he will be sure that everything will succeed well with him. How many miles can you walk in a day? I have never made the attempt, but I think I could walk about twenty-one (miles), if I were obliged to do so. I hope that you will never be obliged to walk so far, because I am sure that you could not walk more than twelve miles. You do not know what to say. Do not put yourself into a passion; I say what I mean. A man like yourself, accustomed to ride always on horseback, could not walk more than ten miles a day; take my word for it. Diogenes, seeing one day a young man blushing, "You are afraid of making mistakes," said he; "courage, my boy, this is the color of virtue." Do you see that man at the corner of the street? I see him. Do you know him? No, I do not (know him), but I think that he is not a good man, because he follows everybody, and I am afraid (that) he will follow me, if he sees me alone in the street. How does the color of this dress become me? The color becomes you well, but I do not like the dress. Why not? Because it is too large and too long. This is the fashion. I do not care about the fashion; I cannot bear to see a lady dragging about a skirt as large as the cupola of St. Peter in Rome. Silence! and do not fall into a passion for what cannot be helped.

LESSON XLIV.

ELLIPSES.

313. The Italian language, though easy in its pronunciation, and regular in its construction, presents many difficulties to those who aim at a thorough knowledge of it, because of its being filled with elliptical phrases, whose meaning, though readily caught by the natives, accustomed to express a long series of ideas by a single word, a look, or a gesture, can only be understood by foreigners through a keen activity of judgment and an accurate analysis. The following practical observations may be of some help to students.

ELLIPSES OF NOUNS.

314. The preposition *di* or an adjective naturally presupposes a noun. If, to give a greater degree of interest and beauty to the phrase by its conciseness, the noun is omitted, it may be supplied by analysis; as,

Il dotto inventa, l' ignorante imita, i. e., *l' uomo dotto*, or *ignorante*.
Si domanda di voi, i. e., *si domanda la persona di voi*.
Era di primavera, i. e., *era nella stagione di primavera*.
Cadere da alto, i. e., *cadere da luogo alto*.

ELLIPSES OF CONJUNCTIONS AND CORRELATIVES.

315. The conjunction *che* is often omitted before verbs used in the subjunctive mood; as,

Vorrei mi diciate la verità, for *Vorrei che mi diciate la verità*.

316. Instead of *perchè*, *chè* is often used; as,

Chè non corriamo alla città che è meta, for *Perchè non* . . . .

317. The antecedent or consequent term of a comparison is often understood; as,

Siccome non fu bene accolto se ne partì, for *così se ne partì*.
Mi trovate quale mi lasciaste, for *tale, quale . . .*

ELLIPSES OF VERBS AND PARTICIPLES.

318. A verb or participle is suppressed in a proposition when its meaning can be easily supplied by analogy; as,

Via di quà, i. e., *andate via di quà*.
Mandare pel medico, i. e., *mandare una persona a cercare, o chiamare il medico*.
Appena fui al posto assegnato, i. e., *appena fui arrivato . .*
Nel mezzo del cammin di nostra vita, i. e., *essendo nel mezzo del*

IDIOMATIC EXPRESSIONS.

Darscla a gambe.	To run away.
Dar fede a.	To believe.
Dare ad intendere.	To make one believe.
Dare in luce.	To give birth, to publish.
Darsi pensiero.	To care for.
Dare in prestito.	To lend.
Dar sicurtà.	To bail.
Dar la caccia.	To pursue.
Dar principio, fine	To begin, to end.
Darsi allo studio.	To apply one's self to study.
Darsi bel tempo.	To divert one's self.
Dare a credenza.	To sell upon credit.
Dare a pigione.	To let out on rent.
Darsi briga.	To trouble one's self.
Dar da bere, da mangiare.	To give something to drink, eat
Dar fondo.	To cast anchor.
Dar la baia.	To mock at.
Dar nel berzaglio.	To hit the mark.
Dar norma.	To prescribe a rule.
Dare un' occhiata.	To cast an eye at.
Darsi ad una cosa.	To apply one's self to a thing.

EXAMPLES.

To enter a room.	*Entrare in una stanza.*
I used to write.	*Io era solito di*, or *soleva scrivere*
Not in the least.	*Niente affatto.*
I put my hand to my heart.	*Mi misi la mano al cuore.*

EXERCISE XLIII.

A literary man was once so much absorbed in the translation of a book that he gave orders to his servants never to allow any one to enter his library, where he used to work from morning until evening. One day, when he was nearly at the end of his work, a servant came in great haste and announced that his lady had fallen down, and that she was seriously hurt. Do you think that he started at the news? Not in the least. Turning over the leaves of a large Greek dictionary, he told the servant to go for the doctor. After a while, another servant came in, telling him that his lady was at the point of death, and that she wished to see him. "I will be ready in a moment," said he; "I have but a few lines to translate." Scarcely had he said so, when the chambermaid entered, with her eyes filled with tears, saying that her mistress had expired. Did the translator drop the pen he held in his hand? No; but, putting his left hand to his forehead and rubbing it gently, he exclaimed, "Ah, poor me! she was a very good woman," and, rubbing his forehead for a while, which seemed to erase the memory of the good woman, went on in his work. I cannot believe such a story. Do you think that I would try to make you believe it, if it were not true? No, I do not think so, but I would apply myself to the reading of such books as elevate the mind and ennoble the heart, rather than stories invented only to call forth the evil part of our nature. But should we not mention a circumstance, which has really taken place? Not anything which is contrary to common sense, and the natural flow of feeling in a human heart. What you have just mentioned is not creditable; it must be exaggerated; and if it were just as you mention it, it is an exception to the general rule, and I would advise you not to repeat it, or embellish it only to divert yourself, because, if you do so, no one will believe what you say, even when you speak in earnest.

LESSON XLV.

ELLIPSES, *continued.*

ELLIPSES OF PERSONAL, POSSESSIVE, AND RELATIVE PRONOUNS.

319. Personal Pronouns are commonly omitted before verbs, because the number and person of the verb is indicated by the termination of each tense. *Amo* has always the meaning of *I love*, and *amate* of *you love*, because *o* is the characteristic termination of the first person singular, and *te* of the second person plural. Nevertheless, personal pronouns must be expressed when their omission might cause doubt, as well as when we wish to point at one person to the exclusion of another; as,

Egli scrive, or *ella scrive; io*, or *egli*, or *ella scriveva*
Eglino scrivevano, or *elleno scrivevano.*
Voi avete detto così; egli non disse nulla.

320. The possessive pronoun is often omitted when the idea of possession can be easily identified and supplied by analogy. If we say, *Mio fratello verrà quì colla moglie, coi figli e con tutta la famiglia*, we mean with *his* wife, children, and family; but the possessive pronoun is omitted in Italian, being considered superfluous. In the same way if we say *vado in casa, in bottega*, we mean *my house, my store*, because it is generally admitted that in such phrases the person speaking refers to his own house or store. Likewise, if we say *non ho studiato la lezione*, we understand that it is my lesson, be-

cause one would not properly lose his time in studying the lesson of another.

☞ The possessive pronoun can be supplied by the adjective *proprio; egli partì colla propria carrozza*, instead of *colla sua carrozza*.

321. It is very common in Italian to suppress the relative pronouns *che* or *il quale*, together with the auxiliary verbs *essere* and *avere*, when used in the indicative mood. The past participle must in this case agree with the subject; as,

Non posso raccontarvi le cose dette o fatte, i. e., *le cose che sono state dette o fatte.*

Mi dolgo dei libri perduti, i. e., *dei libri che ho perduto.*

N. B. — This elision may also take place by changing the verb from a passive into an active form; as,

Il denaro datomi dall' amico for *Il denaro che l' amico mi ha dato*

IDIOMATIC EXPRESSIONS.

Al far del giorno.	At the break of day.
Al far della notte.	Towards evening.
Far di mestieri.	To be necessary.
Farsi innanzi.	To come forward.
Fare a gara.	To strive for the victory.
Fare all' amore.	To make love.
Far alto.	To halt.
Fare una cosa a pennello.	To do a thing exactly.
Far bisogno.	To be needful.
Far cerchio.	To make a ring.
Far cipiglio.	To look frowningly.
Far colazione.	To breakfast.
Far fronte a.	To face.
Fare i fatti suoi.	To follow one's own affairs.
Fare il balordo.	To play the ninny.
Far le carte.	To deal (at cards).
Far lo spasimato.	To play the lover.
Far sapere a qualcuno.	To let one know.
Far stare a segno qualcuno.	To keep one under

EXAMPLES.

Not being able to write.	*Non potendo scrivere.*
Will you be so kind as to . . .	*Vorreste aver la bontà di . . .*
To ask for a thing.	*Domandare una cosa.*
To ask for a person.	*Domandare di una persona.*

EXERCISE XLIV.

A preacher who had tired his audience with a sermon on the beatitudes was receiving the congratulations of his friends, when a lady of sense, not able to bear their ridiculous flattery, approached him, and with the greatest civility told him (that) she was sure that he had forgotten to mention one of the beatitudes, which she thought would have been warmly received by the audience. "How can that be?" said the preacher, looking frowningly. "It is impossible, madam; I know very well what I am about; you must have been distracted, and probably you did not follow the connection of the several points of my sermon." "Not so, reverend father," said the lady; "I was too attentive, and for this reason noticed it." "Will you be so kind as to mention it?" "If you will allow me, I will do so with pleasure," said the lady, as, with a smile on her lips, she said, "Father, you forgot to say, Blessed are those who did not hear your sermon," and, making a respectful bow, she retired. At what time do you breakfast? Not always at the same hour. When we are in the country we breakfast at break of day, but while we remain in town we generally breakfast at eight o'clock. If you are not going to the country to-morrow, I will try to come and take breakfast with you. I will let you know (it). Who knocks? Can one see a friend at this late hour? I am glad to see you, my friend; come in. Is it necessary to ask for permission? Sit down. How do you do? How have you been? How is your mother? And your sisters, how are they? They are all well, and I am perfectly well, I thank you. How long have you been gone? Two years and a half. O, you must give us a relation of all that you have seen and done; we should be delighted to hear it. Should I relate to you all that I have seen and done, it would take me many a day; but I will certainly comply with your wish by giving you an account of my journey I shall be very much obliged to you.

LESSON XLVI.

DIMINUTION OF WORDS.

322. The Italian language claims its prëeminence among the living languages for its musical and sonorous pronunciation. All words, except the article *il* and a few monosyllables, end in vowels; their syllables, formed by an almost equal proportion of vowels and consonants, are so arranged as to present an admirable smoothness in their articulation. This peculiarity of the language, giving to the words an easy and flowing softness, distinguishes it from the English, whose chief tendency is to be direct and manly, by the use of sharp, brief, and harsh sounds.

323. To avoid the uniform termination of the same vowels, and to give more vigor to the expression, the Italians often suppress the last vowel, and sometimes the last syllable of a word.

324. No definite rules can be assigned for these abbreviations, the only sure guide being the law of euphony subject to judgment.

325. The following rules are, however, to be observed:

1. No final vowel characteristic of the feminine or plural of nouns can ever be omitted.

2. No final vowel can be suppressed in the conjugation of any verb, except in the infinitive, in the third person of both numbers, and sometimes in the first person plural.

☞ The *i* of the second person of the imperative of verbs ending in *nere* and *nire* is often omitted when the following word commences with a consonant.

3. No final vowel is suppressed in words at the end of a sentence, or in words which are immediately followed by *z* or *s* impure.

N. B. — This rule is not observed in poetry.

4. Words ending in *a*, *i*, or in an accented vowel, are never retrenched, except

Suora, a title for nuns; as, *Suor Maria.*

Ora, now; with its compounds; as, *ancor*, *talor.*

Fuori, out.

Giovanni, John, when followed by another proper name; as, *Giovan Battista.*

Ieri, yesterday, when joined to *sera* or *notte;* as, *ier notte*, *ier sera.*

MAXIMS AND FIGURES OF SPEECH.

Tenere uno sulla corda. To keep one on the rope.	To keep one on tenter-hooks.
Essere una cosa da dozzina. To be a thing by the dozen.	To be something very common.
Far bottega di ogni cosa. To make shop of everything.	To keep an eye to the main chance
Comprarsi brighe a denari contanti. To buy troubles with cash.	To make one's own troubles.
Farla pagare con usura. To make pay with usury.	To make one pay dearly for an injury.
Rompere i fili di una trama. To break the thread of a plot.	To nip the evil in the bud.
Pagare di cattiva moneta. To pay in bad money.	To be ungrateful.

EXAMPLES.

How long will it take you to copy that letter?	*Quanto tempo vi bisognerà per copiare quella lettera?*
I wish I could write it in twenty-one minutes.	*Io vorrei poterla scrivere in ventun minuto.*
I told him so, but it is of no use.	*Io glielo ho detto, ma invano.*
To persist in doing a thing.	*Persistere a fare una cosa.*

EXERCISE XLV.

A man can desire no mortal thing more than to behold his enemy prostrated before him, and reduced to such a condition that he has him at his mercy; but the greater the offence, the more the injured one is bound to render himself glorious by pardoning it; this is one of the peculiar qualities of a generous and exalted spirit. How long does it take you to make an artificial flower like that? I can make them with little trouble. I wish I could have some of them. How many? Only a few. Very well; I will send them to your house towards evening. You are very kind. How do you like the flowers my friend's sister wears on her bonnet? I do not like them at all; they are very ugly flowers. Why does your brother keep that man on tenter-hooks?—is it not better to say that he cannot do anything for him? He has tried several times to get rid of him, but it is of no use; he persists in thinking that my brother has the power to help him. Does your friend know of the death of her daughter? No, she does not know of it yet; we have only mentioned that she was very ill, and that possibly she might not recover, but I have not had the courage to tell her of the death of her only daughter; I have endeavored to prepare her first saying, that should misfortune come, she must submit to Providence and be resigned. I would rather speak plainly than torture her thus with anxiety. I am going to do so to-night; but she is very feeble, and the doctor fears that such overwhelming intelligence might prove fatal to her. Who is that man? I do not know; but I think that my brother knows him well. Do you think that he has an ugly look? Yes, indeed. He has not only an ugly look, but he is an exceedingly disagreeable person. You are too severe upon him.

LESSON XLVII.

DIMINUTION OF WORDS, *continued.*

326. The final *e*, forming a syllable with the preceding consonant *l*, *n*, and *r*, is often omitted; as,

Una tal cosa . . . . . Such a thing.
Pan nero . . . . . Dark bread.
Cuor fedele . . . . . Faithful heart.

N. B. — The *e* is not omitted if the consonants *l*, *n*, and *r*, are preceded by any other consonant in the same syllable.

327. When the final *e* is preceded by a double *r*, instead of the *e* the final syllable *re* is omitted; as,

Condur, *indur*, and not *condurr*, *indurr*.

328. When two infinitives follow each other, the first infinitive is always used without the *e;* as,

Far chiamare. *Poter scrivere.*

329. The final *o* is omitted when preceded by the consonant *l*, *m*, *n*, and *r*, in one syllable; as,

Pel maculato. *Uom da nulla*
Man bianca. *Lor Signore.*

330. When the *o* is preceded by a double *l*, as *cappello*, *cavallo*, *fanciullo*, followed by a word commencing with a consonant, except *z*, or *s* impure, instead of the *o* the syllable *lo* is omitted; as,

Cappel, *caval*, *fanciul*, not *Cappell*, *cavall*, *fanciull.*

Fanciul vezzoso . . . . . Charming youth.
Caval feroce . . . . . Wild horse.

N. B. — It has been mentioned in the preceding lessons that *bello*, *grande*, *santo*, *frate*, drop the last syllable, or change the last vowel into an apostrophe, according to the beginning of the word following them

331. Though the laws of euphony are the chief elements of the existence of Italian, the above rules have been generally established by the best writers of the language, to add to it more elegance, beauty, and harmony.

332. It is also for the sake of euphony that an *i* is prefixed to words commencing with *s* impure, when the preceding word ends in *n* or *r*; as, *per ischerzo, con istrade;* and that a *d* is added to the preposition *a*, and to the conjunction *e*, when these letters are immediately followed by a word commencing with a vowel; as, *nemici, ed amici corsero ad incontrarlo.*

MAXIMS AND FIGURES OF SPEECH.

Portare acqua al mare. To bring water to the sea.	To carry coals to Newcastle.
Mettere il capitale a frutto. To put the capital to fruit.	To put money at interest.
Il male mette profonde radici. The evil strikes deep roots.	The evil is gaining a strong hold.
Zappare all' acqua e seminare al vento. To sow to the wind and to dig in the water.	To search for a needle in a hay-mow.
Non aver sale in zucca. Not to have salt in the squash.	To be weak-minded.
Salvare la capra e i cavoli. To save both the goat and the cabbage.	To have one's cake and to eat it.
Inarcare le ciglia. To arch the eyebrows.	To be dumb-founded.

EXAMPLES.

To display one's own ability.	*Far mostra del suo talento.*
I am endeavoring to write well.	*Mi sto provando di scriver bene*
He is going away.	*Egli sen (se ne) va via.*
How many times did I write to him, but in vain!	*Quante volte non gli scrissi, ma invano!*

EXERCISE XLVI.

A preacher was once displaying all his abilities in a panegyric in praise of St. George; among the various repetitions which he introduced, with great pomposity he said, "Where shall I place my saint?—Among the angels and the archangels? No. Shall I place him among the patriarchs, among the prophets? No. Among the apostles, the evangelists, or the doctors of the church? No, no. Where shall I place him, then?". . . And he was endeavoring to be more impressive by a moment's silence, when one of the auditors, rising from his seat, exclaimed, "My father, if you are not able to find a place for your saint, you can give him my seat, because I am going away." I am told that your friend has squandered all his property; can I believe it? Yes, it is so. How many times did I tell him not to be so open-handed, and to put his money at interest! But he did not listen to me: on the contrary, having plenty of gold, and nothing to do, he began to make a great display of horses and carriages; his house was always crowded with men of little merit, and with flatterers, who professed to be his friends and admirers; and now that his money is all gone, his friends have disappeared, and he is left alone and uncared for. Is he discouraged? Yes, he is (discouraged), and regrets that he did not listen to my words. He ought to be resigned. That is what he cannot do. It is hard in misfortune to remember happy days, and be resigned; he now repents of the many times, that, to show that he had the means of doing what he liked, he ran great risks, and now finds that he has been left alone, no one caring for him at all. My friend, this proves that when a man refuses to listen to the advice of his friends he cannot help being ruined; every one must profit by his own experience. Very true; but still it is not pleasant to see a friend in sorrow and misery

LESSON XLVIII.

TRANSPOSITION OF WORDS.

333. Though the Italian language draws its origin from the Latin, it differs considerably in its construction. The Latins were the rulers of the world, and they aimed at great effects, even in the use of their language. Their style was majestic, but it required a steady and close attention. There was no established order in the use of words, but the idea of the phrase was strengthened by a transposition and antithesis of expression, which excited more interest in the hearer than a formal or prosaic statement.

334. The Italians have followed the logical construction of arranging words according to their respective value and order of relation; *i. e.*, the subject before the verb, the object after it, and the adjective or adverb after the noun or verb they modify.

335. This grammatical construction has generally been adopted in the familiar and descriptive style. In the former, any transposition of words is considered an affectation; in the latter, those transpositions are only permitted which do not obscure the clearness of the sentence.

336. Yet the Italians, because of the flexibility of their language, admit of the transposition of

words in the historical, poetical, and oratorial style, whenever its object is to present the principal idea of a sentence in the highest degree of clearness to the mind, and harmony to the ear.

337. The following sentences are here given, in order that the pupil may replace the words in their logical arrangement, and compare the harmony and vigor of both forms of construction:

Però dell' intenzione che avea si guardò bene di fare il minimo cenno.

Nella magnificenza degli edifizii, la Italia supera ogni nazione.

E meglio passar sotto silenzio quello che senza dolore ricordar non si può.

Chi ti fa carezze più che non suole, o tradire, o ingannare ti vuole.

Ogni mal fresco agevolmente si sana.

Chi fa male e spera bene, se stesso inganna.

La fortuna aiuta i pazzi sempre, e i birbanti assi volte.

Sanno rarissime volte gli uomini essere o al tutto tristi o al tutto buoni.

In cose disoneste obbligati non siamo ad ubbidire a nessuno.

Dopo la burrasca è sempre più lucido il sole.

Pare che il sole, e la donna deviso si abbiano l'impero del mondo; l'uno ci da i giorni, l'altra li abbellisce.

SYNONYMS.

STEP OF A STAIRCASE, *GRADINO, SCALINO.*

Gradino is the spacious and commodious step of a public building.

Scalino is the step of a staircase in a private dwelling.

When we go to church or to the state-house, we ascend *gradini.*

When we go to our cellar or to the top of the house, we generally ascend and descend *scalini.*

EXAMPLES.

A book has been stolen from me.	*Mi è stato rubato un libro.*
I make a great deal of money.	*Io guadagno molto denaro.*
He cannot succeed in injuring me.	*Non può riuscire a farmi male.*
He promises much, but, after all, he does not keeps his word.	*Egli promette molto, ma, al far dei conti, non mantiene la parola.*

EXERCISE XLVII.

A certain merchant, from whom a large sum of money had been stolen, suspecting that the thief was one of his servants, called them all to his room, and said that the angel Gabriel, to whom he was particularly devoted, appeared to him in the night and told him that the man who had stolen the money was not far from him, and that his patron saint would show the thief in the morning, if he would kneel and pray; consequently he knelt, and made all his servants kneel. After a few minutes of silent prayer, he exclaimed, "I thank thee, my guardian angel, for having revealed to me that the thief can be detected by a white spot he has on his nose." Then rising, and asking the others to rise that he might look them in the face, he saw that one of the servants, instead of exposing himself to his examination, was trying to conceal his face by looking at some pictures. "Behold the thief," said the master; "I can see very plainly the white spot." The servant, being afraid, confessed all, and the merchant recovered all his property, making the servant pay dearly for it. How does your friend succeed in his undertaking? I scarcely know; he makes a great deal of money; but he has been ungrateful to me. What has he done? Well, he has been endeavoring to enlarge his business by saying that I have too much to do, and that I cannot attend to all the commissions that are given me; he would probably have succeeded in injuring me, if a good friend of mine had not made me aware of his secret manœuvring. I am very sorry; but can he not injure you now? No, he cannot. I have already nipped the evil in the bud. Who is that lady on your right? I do not know her personally; but I am told that she is proud, and prodigal of her promises, but, after all, she never accomplishes what she says.

LESSON XLIX.

DERIVATION OF WORDS.

338. The effect of civilization, and the need of representing ideas by words in common use in a nation, have, to a great extent, contributed to the increase of the vocabulary of the various idioms. When a word borrowed from one language is adopted into another, it generally preserves its radical or elementary letters, but suffers a change in its primitive termination. This change varies in nations according to the nature and tendency of their language; and, if no remarkable alteration takes place in the original termination, the word becomes naturalized, and is christened in the new language with a mark of nationality by the change of its pronunciation. This change of termination or pronunciation is peculiar to each language. The English, with a calculating and contemplative mind, and in their origin influenced by the Druidic religion, express themselves in a language full of monosyllables and short words, of sharp and inarticulate sounds, and exhibit their national type by compressing and condensing the newly-adopted words. The Italians, with a more flowing and graceful elegance, give to the new words, as a characteristic of their language, a polysyllabic nature, and an easy and musical articulation.

339. This difference of the two languages, though

obvious in itself, is made more sensible by simply examining those infinitives and adverbs which, retaining the same radical letters, assume a characteristic termination. For example: Comparing the infinitives *to fin-ish, to per-mit, to sack*, with the corresponding Italian *fi-ni-re, per-met-te-re, sac-cheg-gia-re*, it will be easily perceived that infinitives in Italian have one, two, or three syllables more than those in English. Likewise, comparing the adverbs *brief-ly, ju-di-cious-ly*, with the corresponding Italian, *bre-ve-men-te, giu-di-zi-o-sa-men-te*, it will be seen that the termination *ly* of the adverbs, used in English without a marked accent, and only to present the word in an adverbial form, is in Italian expressed by *mente*, a termination of two syllables, with an accent on the first, which, as illustrated in the above examples, represents a state of mind (*mente*) disposed to brevity and judiciousness.

MAXIMS AND FIGURES OF SPEECH.

Tenere uno in croce. To keep one on the cross.	To torture one with anxiety.
Battersi la guancia. To smite one's own cheek.	To repent of anything.
Mordersi la mano, le dita. To bite one's own hand or fingers.	To be in despair.
Allargare la mano. To open the hand.	To be open-handed.
Lavorare sott' acqua To work under water.	To work underhand.
Dare molte fronde e poca uva. To give many leaves and few grapes.	Great cry and little wool.

EXAMPLES.

Egli confidò un segreto a mio fratello.	He intrusted my brother with a secret.
Il vostro temperino non mi piace.	I do not like your pen-knife.
Egli scriverà una buona lettera domani.	He is going to write a good letter to-morrow.

EXERCISE XLVIII.

It has been observed, that when a nation has the opportunity of colonizing a new place, it gives to it the impress of its prominent national tendencies: the Spaniards build a convent, the Italians a church, the Dutch an exchange, the English a fortress, and the French a theatre or a dancing-hall. Cato regretted that he had made three great mistakes in the course of his life: the first was, to have intrusted his wife with a secret; the second, that he had ridden when he might have travelled on foot; and the third, that he had spent one day in idleness. What do you think of last night's lecture? Not much; the orator was eloquent, but not instructive. It is often the case that to lectures may be applied the proverb, "Great cry and little wool." How did my teacher like my French composition? He did not like it much; he said that you had written better ones, and he hopes that the composition you are going to write to-morrow will be better than any of the others. Lord Bacon says that in counsels it is good to see dangers, but in execution it is better not to see them at all, except they be very great. Walpole affirms that nations are most commonly saved by their worst men, because the virtuous are too scrupulous to attempt to arouse the people against their tyrants. The voice of the people is likened to the voice of God; for it has been observed that an universal opinion has an extraordinary power in its prognostications, so that it seems to have a secret virtue of foretelling its own happiness or misfortune. Beware of everything which may do harm, and can do you no good; consequently, in the presence or absence of another, never say without necessity anything which may displease him. Remember, at the same time, that it is foolish to make enemies without a purpose, and that civility costs nothing and buys everything.

LESSON L.

DERIVATION OF WORDS, *continued.*

340. WORDS which originate from other words of the same language are mainly verbs derived from nouns; as, *cantare* from *canto*, or from an adjective; *illustrare* from *illustre*, or from a preposition; *appressare* from *presso*.

341. Sometimes nouns and adjectives are derived from verbs; as, *adorazione, adorabile,* from *adorare.*

342. By prefixing a letter or a preposition to the primitive word, many of the Italian words assume a different meaning. Almost all these prefixed letters and prepositions can be illustrated in connection with the verb *mettere,* from which alone twenty-four verbs have been formed; as,

Am-mettere.	*Fram-mettere.*	*Per-mettere.*	*Ri-som-mettere.*
Com-mettere.	*Im-pro-mettere.*	*Preter-mettere.*	*S-mettere.*
Com-pro-mettere.	*Infra-mettere.*	*Pro-mettere.*	*Som-mettere.*
Di-mettere.	*Inter-mettere.*	*Ri-com-mettere.*	*Sotto-mettere.*
Dis-mettere.	*Intro-mettere.*	*Ri-mettere.*	*Spro-mettere.*
E-mettere.	*O-mettere.*	*Rim-pro-mettere.*	*Tras-mettere.*

340. It is to be observed that *dis* or *s* prefixed to a verb gives to it an opposite meaning; as,

Pregiare . . .	To appreciate.	*Dis-pregiare* . .	To undervalue.
Cucire	To sew.	*S-cucire*	To unsew.

N. B. — Some of the verbs have *dis* or *s* in their primitive formations; as,

Scrivere. *Spargere.* *Distinguere.* *Discorrere.*

344. *Ri* prefixed to a verb expresses the repetition of the same action, and corresponds to the English *again;* as,

Leggere	To read.	*Rileggere* . .	To read again.
Dire	To say.	*Ridire* . . .	To say again.

342. *Ri* prefixed to a verb has, sometimes, the meaning of *reäction, opposition;* as,

Mandare . .	To send.	*Rimandare* .	To send back.
Dire	To say.	*Ridire* . . .	To oppose with words.

N. B. — *Ri* is often the radical of primitive words; as,
Rimare, to rhyme. *Rimanere*, to remain.

MAXIMS AND FIGURES OF SPEECH.

Stare colle mani in mano. To remain with hand in hand.	To stand idle.
Un fiore non fa primavera. One flower does not make a spring.	One swallow does not make a summer.
Tener l' anima coi denti. To hold the soul by the teeth.	To have a feeble hold of life.
Gonfiare le gote. To inflate the cheeks.	To be puffed up.
Stringersi nelle spalle. To shrug the shoulders.	To decline compliance by a shrug of the shoulders.
Abbassare le spalle. To drop the shoulders.	To submit patiently to what cannot be helped.
Darsi della scure sul piede. To cut one's own foot with the axe.	To bite one's own nose off.
Metter gli occhi addosso ad uno. To place the eyes on one.	To look on one with affection.
*Far tanto di cuore.** To make so big a heart.	To rejoice greatly.

* In this expression both hands are stretched forward so as to form a circle.

EXAMPLES.

I am told that he is here.	*Mi si dice che egli è quì.*
He thinks so too.	*Egli pensa anche così.*
Let this book be offered to him.	*Che gli si presenti questo libro.*
Go and see him to-morrow.	*Andate a vederlo domani.*

EXERCISE XLIX.

I am told that Mr. B. has bought a little cottage at the sea-shore, in a very remote place, about two hundred miles from the city, and that he is determined to give up society and the world. Can I believe that a man so ambitious as he is could ever be happy in solitude and retirement? I am told so; but I believe only those things which I see with my own eyes. It is difficult to believe that a man who has always had an eye to the main chance would, all at once, give up all his schemes of life. I am inclined to think that he has been disappointed in some of his anticipations. I think so too; I give no credit to those who prate of loving quiet, and of giving up business because they are weary of ambition; for they almost always think otherwise in their hearts; if they are reduced to a private and quiet life, it is either through necessity or folly. We see examples of this every day. Let the least chance of greatness be offered to such men, and they will forsake the quiet they boast about so loudly, and rush upon it as furiously as fire does on dry wood. In a free country every man is bound to show his devotion and attachment to the laws he has adopted, and to the magistrates he has elected. This is not to be required from a man who lives under despotism. Life is a book of which man has read only one page, if he has seen only his native country. A man must have the good sense to conform himself to the usages of the people among whom he lives. In a republic men speak much and suffer little; but under despotism they suffer much and can speak but little. If you have nothing to do, I wish you would go and visit our neighbor, because he is in trouble, and if no one lends him a helping hand, he will undoubtedly be forced to beg. I cannot go now; I will try to go there next week, if I have time. I am afraid that if you go there next week you will find him starved to death, and then, with all your generosity, you would be of no use to him.

LESSON LI.

FORMATION OF WORDS.

343. It has been observed, from the preceding lessons, that Italian words, with few exceptions, end in a vowel, and that *o* is the letter characteristic of the masculine, as *a* and *ù* of the feminine, and *i* of the plural.

344. The following remarks are here added, for the correctness of the use of some of the terminations:

1. Abstract nouns are principally formed by adding to the adjective the termination *tà* or *ezza;* as,

Povertà, falsità, felicità, from *povero, falso, felice.*
Bianchezza, dolcezza, grandezza, from *bianco, dolce, grande.*

2. The termination *ione* denotes an active state, and is generally added to words derived from verbs; it corresponds to the English *tion;* as,

Spedizione, nutrizione, from *spedire, nutrire.*

3. The termination *ento* denotes a passive state, or moral affections; as,

Nutrimento, armamento, contento, spavento.

4. The termination *tore* expresses the *cause;* as,

Creatore, pittore, scrittore.

5. The termination *tura* expresses the *effect;* as,

Creatura, pittura, scrittura.

6. The termination *ata* is used for words expressing a collective number of persons, or a continuation of a period of time; as,

Armata, borgata, giornata, nottata.

7. It is also used to express *a blow*, or *a thrust with;* as,

Bastonata, coltellata, pedata.

8. If the collective number of persons is homogeneous, the termination *eria* is used; as,

Fanteria, artigleria, cavalleria

9. This termination is also used to express locality; as,

Libreria, osteria, spezieria.

10. The termination *abile* is chiefly used to form adjectives derived from the verbs of the first conjugation; as,

Cantabile, amabile, from *cantare, amare.*

MAXIMS AND FIGURES OF SPEECH.

Dare un calcio ai beni del mondo. To give a kick to the good of the world.	To give up society and the world.
Tendere la mano a qualcuno. To put forth the hand to one.	To lend one a helping-hand.
Tendere la mano. To stretch forth the hand.	To beg.
Toccare una cosa con mano. To touch a thing with one's own hand.	To see with one's own eyes.
Far la zuppa nel paniere. To make the soup in the basket.	To make bricks without straw.
Rompere le uova nel paniere. To break the eggs in one's basket.	To prevent the accomplishment of a project nearly completed.
Dar pane a chi non ha più denti. To give bread to one who has no longer teeth.	To give assistance too late.

EXAMPLES.

You will find this room comfortable, as well as the other.	*Voi troverete questa stanza confortabile come l' altra.*
It is very easily done.	*Può farsi facilissimamente.*
You should do this, as it is indispensable and useful to you.	*Voi dovreste farlo, essendovi indispensabile ed utile.*
The difficulty is to do this well.	*La difficoltà stà nel farlo bene.*

EXERCISE L.

Men are free under a republican government; they are slaves under the rule of despotism; yet they are equal under despotism as well as in the republic. How can that be? It is very easily explained; the reason is this: Under a republic men are everything, under despotism they are nothing. Have you studied your lesson? Yes; I know it, except the poetry. Is it very difficult to commit a few lines of French poetry to memory? It would have been very easy for me to do so, if I were inclined to repeat things like a parrot; I do not know why it is desirable to know things by heart. The teacher does not say that it is indispensable to know a piece of poetry by heart, but he thinks that those who have a good memory should exercise it, as it is profitable and useful to them; and, beside, he does not like to have scholars in his school who cannot recite or declaim without looking at the book, which he thinks (to be) a sign of stupidity. But, suppose that they are stupid, will they become wise in committing to memory half a page of Virgil or Milton? No, they will not become wise, but this is a sure indication of their intellectual capacity. Allow me to tell you that I am not of your opinion, because I know by experience that many men are intelligent and have a great deal of sense, and yet they could not commit to memory two lines from Shakspeare, were they to try ten years. Is it not true that every man sees the objects with the color of the spectacles which he wears? Yes, it is true; and so every man should endeavor to wear a pair of good, clear, transparent spectacles. The difficulty is to know where to buy them. A man has no greater enemy than himself, because all the evil and excess of trouble he experiences proceed from nothing but his own short-sightedness.

LESSON LII.

MAXIMS AND FIGURES OF SPEECH.

Masticare le parole. To masticate the words.	To think before you speak.
Conoscere il pane dai sassi. To know bread from a stone.	To know what 's what.
Avere il cervello nelle calcagna. To have the brain in the heels.	To be empty-headed.
Mettere cervello. To put brain.	To become wise.
Aver la testa dura. To have a hard head.	To be thick-headed.
Andar colla testa nel sacco. To go with the head in the bag.	To rush into anything blindly.
Sapere una cosa a mente. To know a thing by mind.	To know a thing by heart.
Andare a fronte scoperta. To go with one's brow uncovered.	To have nothing to be ashamed of.
Far fronte a qualcuno. To make front to one.	To oppose any one.
Lavorare ad occhi chiusi. To work with one's eyes shut.	To work blindly.
Guardare colla coda dell' occhio. To look with the tail of the eye.	To cast sheep's eyes.
E meglio oggi l'uovo che domani la gallina. Better an egg to-day than the chicken to-morrow.	A bird in the hand is worth two in the bush.
Toccar sempre lo stesso tasto. To play always upon the same note.	To harp on the same string.

SYNONYMS.

SERVANT, *SERVITORE, SERVO.*

Servitore is the man who is actually, and of his own will, in the service of another man.

Servo is the man in bondage.

In a despotic government all men are *servi*, but many of the *servi* have *servitori*.

In the United States of America, we find in the North only *servitori;* in the South, *servitori* and *servi*.

At the end of a letter we would write, Your servant, *vostro servo*, as a mere matter of etiquette; but in saying *vostro servitore* we should express more devotion and a servile attachment.

DEVOTION, *DEVOZIONE, DIVOZIONE.*

Devozione is the state of being dedicated to a particular purpose.

Divozione is the yielding of the heart and affection, with reverence and piety, to the Supreme Being.

We show *devozione* when we sacrifice our happiness for the welfare of our fellow-man.

We show *divozione* when we perform all the duties and injunctions of our religion.

We say that a man is *divoto di Dio*, and *devoto alla patria*.

EXAMPLES.

I do not know the manner in which this book is printed.	*Io non so come questo libro è stampato.*
My friend is permitted to go out whenever he likes	*Si permette al mio amico di uscire quando vuole.*
They part but they will meet again.	*Si separano, ma si uniranno di nuovo.*
If you permit so much money to be given to him, I do not know what to think (about it).	*Se voi permettete che gli si dia tanto denaro, io non so che cosa debba pensarne.*

EXERCISE LI.

Have you ever heard of the Count of Carmagnola? No; but I should like to hear something about him. Well, he was one of the great captains who flourished at the time of the Italian republics. Being in the service of Venice, whose dominions he had largely extended through his bravery and military skill, the patricians, jealous of his popularity, and fearing that it might prove injurious to the liberties of the country, condemned him to death. Alessandro Manzoni, the celebrated novelist, generally known in the literary world by his historical romance "*I Promessi Sposi*," has written a tragedy on the subject. Will you be so kind as to make me acquainted with the manner in which this tragedy is conducted? I would do it with pleasure, but I prefer to make you translate some parts of the tragedy, and invite you to read the original by yourself. I am very much obliged to you. I wish to begin with Manzoni, because he is a writer whose main object, in all his productions, is to develop the best part of human nature, and because he inspires every one with pure and noble sentiments of morality and religion. The following piece, which you are going to translate, is the last scene of the tragedy, in which the count, a few moments before his execution, is permitted to see his wife and daughter, and part from them to meet again in a better world. He speaks thus: "O, unhappy ones! Heaven knows that these last moments are terrible to me only for your sakes! I am accustomed to contemplate death, and to await it calmly. Alas! for you only have I need of courage now; and you, you will not take it from me; is it not so? When God permits misfortune to fall on the head of the good man, He gives with it the courage to bear it patiently. Let, then, your courage now be equal to our misfortune. Even this last embrace is a gift from Heaven. Let us rejoice for these last moments, which are sacred. It is true that the patricians have done us great wrong, but among the evils there is a great joy — the joy of pardoning the offences." I must stop here, because I know that you have many other things to do, and I do not like to fatigue you too much with a long exercise; I will continue in my next lesson. I am much obliged to you.

LESSON LIII.

MAXIMS AND FIGURES OF SPEECH.

Tenere qualcuno in tono. To keep one in tone.	To keep one to his duty.
Volere ballare e cantare. To wish to dance and sing.	To try to row one way and look another.
Tal sonata tal ballata. To such a tune such a dance.	To such a question such an answer.
Non aver da far cantare un cieco. Not to possess enough to make a blind man sing.	Not to have enough to buy salt for one's porridge.
In capo di dodici mesi. At the head of twelve months.	At the end of twelve months.
Dare il capo d'anno. To give the head of the year.	To wish a happy new year.
Far una cosa da capo. To make a thing from head.	To begin again.
Esser come pane e cacio. To be like bread and cheese.	To be inseparable friends.
Tenere la mestola. To hold the pot-stick.	To rule the roost.
Non esser pane pei denti di qualcuno. Not to be bread for one's teeth.	To be out of one's reach.
La farina del diavolo va tutta in crusca. The flour of the devil all goes to bran.	Ill-gotten gains bring no good
Cascare il cacio sui màccheroni. To have cheese falling on the maccaroni.	To be unexpectedly fortunate.

SYNONYMS.

LABOR, *FATICA*, *TRAVAGLIO*.

Fatica is the effect of *lavoro*. It is sometimes used in the meaning of *lavoro* and *opera*, to express the difficulty under which we labored to accomplish the *lavoro* or *opera*.

We may have *lavoro* without *fatica*, but with *fatica* there is always associated *lavoro*

Travaglio is neither *fatica*, nor *opera*, nor *lavoro*, but only a painful-sensation. It has been used by some of the classics for *lavoro* or *fatica*, to express hard and exhausting labor.

PROUD, *SUPERBO*. HAUGHTY, *ALTIERO*.

These two words have in Italian a contrary meaning to that which they convey in English.

Altiero comes from *high*, *elevated*, and is applied to a man who scorns everything mean and base.

Superbo is applied to a man who has a general contempt for every person or thing.

A man *superbo* considers himself superior to other men, and mingles with them only to keep them in submission.

A man *altiero* sets himself apart from the vulgar, and associates only with those who can sympathize with him.

We praise a woman when we call her *altiera*.

We blame a woman when we call her *superba*.

EXAMPLES.

Assist me, and let me not be deprived of your valuable help.	*Assistetemi, e non mi lasciate privo del vostro valevole aiuto.*
I see him writing in the other small room.	*Lo vedo scrivere nell' altra piccola stanza.*
Trust in me!	*Abbi fiducia in me!*
Are you working for me?	*State lavorando per me?*
How could I have slept, had I not prayed before my guardian angel to send to me sweet sleep!	*Come avrei io potuto dormire se non avessi prima pregato il mio angelo custode di mandarmi un dolce sonno!*

EXERCISE LII.

Did you not promise me to continue to-day the piece which we commenced in our last lesson? Yes, I did (promise it). It is so interesting and so affecting, that I long to hear the end of it. I am ready to comply with your wish, but I have forgotten where we left off. It was where the count says, "The joy of pardoning the offences." O, yes, I remember; let us continue. "If death were invented by man, it would be detestable and insupportable; but death comes from Heaven, and Heaven accompanies it with such consolation as no man can give or take — the comfort that there is a reward for the just. Listen to my last words! I know (that) they fall bitterly on your hearts, but they will perhaps one day alleviate your grief. You, my wife, live, and conquer your misfortune; live, and let not this unhappy orphan be deprived of both father and mother. Fly from Venice, and reconduct your daughter to your relatives. She is of their own blood, and you, you yourself were once too dear to them. If the love which they bore you was in part lessened when you became the wife of their enemy, it will be revived, now that you go to them unhappy and without him, the object of their implacable hatred, who in a few moments will cease to exist. And thou, my daughter, whose spirit came so many times to cheer my soul in the roaring of battles, why art thou now casting down thy head like a tender flower? O, the threatening storm is raging, thou tremblest, and thy heart seems ready to break with the intensity of anguish! I feel thy warm tears falling abundantly over me, yet I cannot wipe them away! Mathelda, my child, art thou appealing to me for help? Alas! thy father can do nothing for thee; but there is a Father for the forsaken; thou knowest it; trust in Him, and live. He has certainly destined thee for tranquil, if not happy days. How could He have poured out all this overwhelming torrent of anguish in the morning of thy life, had He not preserved all his mercy for thy remaining years? Live and console thy mother. O, that she might one day make thee the happy wife of a worthy husband." Now that you have translated these few lines in plain prose, I would direct you to read the same piece in the original. You will find it on page 227.

LESSON LIV.

MAXIMS AND FIGURES OF SPEECH.

Rispettare il cane per amore del padrone.
To have respect to the dog for the love of the master. — Love me, love my dog.

Lavar la testa all' asino.
To wash the head of an ass. — To try to make a silk purse out of a sow's ear.

Aver grilli in capo.
To have grasshoppers in the head. — To be whimsical.

Raddrizzare le gambe ai cani.
To make straight the dog's legs. — To wash a negro white.

Aguzzare gli occhi.
To sharpen the eyes. — To look sharply at anything.

Piantar gli occhi in faccia ad uno.
To plant the eyes in the face of one. — To confront boldly.

Parlare a quattro occhi.
To speak at four eyes. — To speak tête-à-tête.

Lontano dagli occhi lontano dal cuore.
Far from the eyes, far from the heart. — Out of sight, out of mind.

Esser l' occhio dritto di uno.
To be the right eye of one. — To be the right-hand man.

Perder d' occhio qualcuno.
To lose from the eye. — To lose sight of one.

In bocca chiusa non entra mosca.
No fly enters a shut mouth. — Nothing is obtained without effort.

Esser colla morte in bocca.
To be with death in the mouth. — To be at the point of death.

SYNONYMS.

COMPOSITION, *COMPONIMENTO, COMPOSIZIONE.*

Componimento is a production of the mind.

Composizione is a mixture of material substances.

The poet makes *componimenti*, the apothecary *composizioni*.

Using these words figuratively, we say *composizione* when we speak of a production already finished, and *componimento* when not yet done.

We made a good *composizione* yesterday, and we hope to make a better *componimento* to-morrow.

GRATITUDE, *GRATITUDINE, RICONOSCENZA.*

Gratitudine is a noble and generous sentiment of the soul.

Riconoscenza is a duty.

We show *riconoscenza* for a benefit by repaying it doubly and then we may forget it.

We show our *gratitudine* by a constant and sincere attachment to the person who has benefited us.

The man who feels *riconoscenza*, and is unable to indemnify his benefactor, is always in a state of torment.

The man who feels *gratitudine* cherishes always the hope of seeing his benefactor happy and prosperous; and, if unable to contribute to it, he shows his sincere wish by a word, a sigh, or a tear.

EXAMPLES.

I am obliged to go away.	*Son costretto di partire.*
I am very sorry to hear you complain of your friend so bitterly.	*Mi dispiace moltissimo di sentire che voi vi dolete del vostro amico sì amaramente.*
My friend is to be found at the library.	*Mio fratello può trovarsi alla libreria.*
You have my best wishes.	*Ve lo desidero di cuore.*
Without further delay.	*Senza più dilungarmi.*
They came forward from either side.	*Essi si avanzarono dall' una e dall' altra parte.*

EXERCISE LIII.

Where could I get Manzoni's works? I cannot tell you; but, if you are desirous to obtain them, I am sure that you will succeed in finding them. I must have his works, at any rate, even were I obliged to write to Europe. I am very glad to hear you say so; and, as I see you so well disposed to become acquainted with this great Italian writer, I will now give you a few more specimens. I am extremely obliged to you. I will try to make you translate into prose a chorus which is to be found in the same tragedy of "*Il Conte di Carmagnola.*" It is too long for one exercise, but . . . Do not be alarmed because I say that it is too long; I will divide it into three exercises. I am not alarmed, sir; but I have but little time for my Italian lesson, and I wish to make my translation thoroughly, and without mistakes, if possible. You have my best wishes, and I begin without further delay: "The sound of a trumpet is heard from the right. Another trumpet answers from the left. The fields trodden by armed men rëecho from either side. Here a banner is seen advancing, and there another unfolded banner. Behold an army, proceeding in formidable array; and behold another, which is steadily advancing to meet the foe. Already the ground which separated them has disappeared; they are face to face, they fight sword in hand, they thrust them in each other's breast; though the blood flows freely from the already gaping wounds, yet they redouble their blows with unrelenting fury. Who are these warriors? In which of the two armies are to be found the strangers who dared to come to subdue this beautiful land, and on which side are the Italians who have sworn to save their country or die? Alas! they all speak the same language, the common lineage is imprinted on the brow of each; they were all born in this land, which they are now staining with their blood; this beautiful land, which nature has set apart, and surrounded with the Alps and the sea." You will hear the continuation of this chorus in the next lesson. I am very much obliged to you, sir; because, although this exercise is extremely interesting, I cannot give more time to it, being obliged to get ready for a ball. Go and enjoy yourself.

LESSON LV.

MAXIMS AND FIGURES OF SPEECH.

Esser largo di bocca. To be with a large mouth.	To be a great talker.
Favellare a bocca stretta. To speak with a mouth half shut.	To speak with timidity and caution.
Avere il cuore in bocca. To have the heart in the mouth.	To be candid.
Lasciar la lingua a casa. To leave the tongue at home.	To remain silent, or uncommunicative.
La lingua batte dove il dente duole. The tongue strikes where the tooth aches.	One is apt to talk of what interests him the most.
Rimanere a denti asciutti. To be left with dry teeth.	To be disappointed in one's expectations.
Fare buon viso. To make a good face.	To be pleased with something; to welcome.
Gettar sul viso una cosa. To throw a thing in the face.	To throw a thing in one's teeth.
Rompersi il collo. To break one's neck.	To be seriously injured.
Scrivere con buon inchiostro. To write in good ink.	To write in strong terms.
Non mi dà il cuore di . . Not to me gives the heart to . .	Not to dare to . . .
Far cuore. To make heart.	To give courage.
Una cosa da strappare il cuore. A thing to snatch the heart.	A thing which overwhelms us with grief.

SYNONYMS.

LEAF, *FRONDA, FOGLIA.*

Foglie are the leaves of a plant without branches.
Fronde are the leaves of a tree, or a shrub.
We pluck a *fronda* from an oak-tree.
We pluck a *foglia* from lettuce.
The poets are crowned with *fronde*, and not *foglie*, of laurel.

☞ We may say *foglie* or *fronde* of a tree; but we must always say *una foglia*, and never *una fronda*, of lettuce.

PURITY, *PURITÀ, PUREZZA.*

Moral and abstract objects have *purità*.
Physical and natural objects have *purezza*.

The wine, water, and gold, have *purezza*, and not *purità*
The mind, thought, and aspirations, have *purità*, and not *purezza*.

TERROR, *TERRORE, SPAVENTO.*

Terrore is the superlative of *timore*.
Spavento is the superlative of *paura*.
Terrore is accompanied with grief.
Spavento is accompanied with wonder.

A great calamity causes *terrore*.
An imminent danger causes *spavento*.

EXAMPLES.

This is not my property.	*Questo non mi appartiene.*
My book is covered with dust.	*Il mio libro è coperto di polvere.*
I saved myself by flight.	*Mi salvai colla fuga.*
They laid down their arms.	*Eglino cessero le armi.*
My books are lessened in number.	*I miei libri sono scemati di numero.*

EXERCISE LIV

When did Manzoni live? Manzoni was born in the year 1784, and he is still living. I hope so, at least; but let us not lose any time, but continue our chorus, because I remember very well where we left off last time. I am ready. "But who of them was the first to unsheathe the sacrilegious sword, and plunge it into his brother's breast? What is the exciting cause of that bitter strife? Alas, they know not (it)! they are come here without animosity, to inflict death or to die; they are sold to leaders, and they fight without knowing why. O, misfortune! But have these foolish warriors no mothers, no wives? Why do they not go to snatch their husbands and sons from that ignoble contest? Why do not the old men, filled with the peaceful thoughts of the grave, endeavor to appease that maddening crowd with kind and softening words? Alas! they are unmoved, and speak of their brothers slain, and their cities burned, with that indifference with which the husbandman, sitting at the door of his cottage, points to a whirlwind which is devastating fields that are not his property; the children are attentively listening to their mothers, who speak to them of hatred and revenge; the women are making a show of the necklaces and girdles which their husbands and lovers have taken from the bereaved women of their conquered brothers. The field is already covered with dead warriors; the noise increases, the fury redoubles. One of the armies, lessened in number, is obliged to retreat, and the soldiers, in despair, endeavor to save their lives by flight, and disband; but, whilst the cavalry pursues them, and they are spread over the vast plain like the grain when thrown into the air by the winnowing-fan, a troop of armed men attack the fugitives in front; they are obliged to lay down their arms amidst the shouts of the victors, which silence the laments of the dying warriors. A courier is despatched in great haste. As he passes through the villages, all hasten to ask for the good news. Have you forgotten whence he comes? Can you ever expect good news? Hear the vile news he brings: "Brothers have slain their brothers!" I think that this is enough for to-day, and so I stop here, to finish this sad recital in our next lesson.

LESSON LVI.

MAXIMS AND FIGURES OF SPEECH.

Voltare le spalle. To turn the shoulders.	To withdraw, to retreat.
Buttarsi un affare dietro le spalle. To throw a thing behind one's shoulders.	To forget; not to care for a thing.
Fare spalla a qualcuno. To make shoulder for one.	To back one; to assist one.
Parlar sotto voce. To speak under voice.	To whisper.
Mi cadono le braccia. My arms fall to me.	I am discouraged.
Misurar tutto collo stesso braccio. To measure everything with the same arm.	Not to allow any distinction.
Portare uno in palma di mano. To carry one in the palm of the hand.	To hold one in great consideration.
Essere un uomo alla mano. To be a man at the hand.	To be kind and affable.
Dar l' ultima mano ad un lavoro. To give the last hand to a work.	To put on the finishing touch.
Avere una cosa fra la mani. To have a thing among the hands.	To have a thing handy.
Fare una cosa a man salva. To do a thing at sure hand.	To do a thing without danger.
Un luogo fuor di mano. A place out of hand.	A remote, solitary place.

SYNONYMS.

LIE, *MENZOGNA, BUGIA.*

Menzogna is an error. *Bugia* is a crime.

If we make believe a thing in jest and for a pastime, the lie is *menzogna*, and not *bugia*.

If we take advantage from what we make believe, the lie is *bugia*, and not *menzogna*.

We say, generally, *una piccola menzogna* and *una gran bugia*.

The untruth asserted to benefit others at the injury of ourselves is *menzogna*, and not *bugia*.

Tasso has ennobled this word by calling it magnanimous. "*Magnanima menzogna!*" he exclaims, when Sofronia, in order to save all the Christians from the wrath of the king of the Turks, makes him believe that she had taken and burned the image of the Virgin.

LIGHT, *LUME, LUCE.*

Luce is the cause. *Lume* is the effect.

The moon sends down *lume*, and not *luce*.

The sun sends down *luce*, and not *lume*.

Lume is generally used for those bodies which throw light on something, such as a candle, a lantern.

Luce is generally used for luminous and shining objects, such as a star, a fire-fly.

WORK, *OPERA, LAVORO.*

Opera is the production of the mind.

Lavoro is applied to anything accomplished by the hand.

The creation of the world is the *opera* of God.

The coat I wear is *lavoro* of my tailor.

TO GO OUT, *USCIRE, SORTIRE.*

Uscire is used to express the act of departing from any place

Sortire, in the meaning of going out, is limited to military purposes, and only used to express the sudden rushing out of a body of troops from a fortified place to attack the besiegers.

EXAMPLES.

They descended the mountain in great haste, and fled.	*Scesero dalla montagna di gran fretta, e fuggirono.*
What would you gain in so afflicting yourself?	*Che cosa potreste guadagnare affliggendovi tanto?*
This is the reason why I am here.	*Ecco perchè son quì.*

EXERCISE LV.

"The temple already reëchoes with hymns and songs; homicidal hearts are offering thanksgivings which Heaven can but abhor. Meanwhile, the stranger appears from the summit of the Alps, sees the warriors slain, and counts them with cruel joy. Hasten, Italians! away with feastings! return to your banners, assemble together, the stranger is coming! he is near! Victors, you are now feeble and few, and this is the reason why he descends the Alps, and challenges you in those same fields in which you, brothers, have slain your brothers. O, unhappy Italy! fatal land, which seemeth too small for thy children, who are never united and in accord, bow now to the stranger; it is now that the judgment of Divine Justice begins over thee; an enemy whom thou hast not provoked must now sit at thy table, eat thy bread, and rule over thee. He, also, the stranger, is foolish in so much rejoicing. Has a nation ever enjoyed happiness for having inflicted wrong and outrages on other nations? Suffering is not reserved for the vanquished alone; the momentary joy of the impious is sooner or later changed into woe. If Divine Justice does not always strike the oppressor whilst in the height of his pride, it marks him, watches and waits; it reaches him, at last, at the point of death. The image of God is reflected alike on the brow of every man; in every part of the globe where we may meet, we are all brothers, all children of the same redemption, all bound with the same compact of mutual love. Cursed be the man who disregards this compact; cursed be he who takes advantage of the feeble in sorrow and misfortune; cursed be he who afflicts the soul of man, which is an immortal spirit." You can now read the original, which you will find at the end of the book, and if you have a good memory I would advise you to learn it by heart.

LESSON XVII.

MAXIMS AND FIGURES OF SPEECH.

Non va mai carne senza osso. There 's no flesh without bones.	Every rose has its thorn.
Salvar la pelle. To save the skin.	To escape by the skin of one's teeth.
Ne va la vita. It goes life for it.	Life is at stake.
Guadagnarsi la vita. To gain one's life.	To get one's living.
Darsi vita e buon tempo. To give to one's self life and good time.	To enjoy one's self.
Il fine corona l' opera. The end crowns the work.	All 's well that ends well.
Toccare il cielo col dito. To touch heaven with the finger.	To be at the height of fortune
Risolvere su due piedi. To resolve on two feet.	To resolve on the spot, at once.
Avere il piede in due staffe. To have the foot in two stirrups.	To have two strings to one's bow.
Non sapere quanti piedi entrino in uno stivale. Not to know how many feet go in a boot.	Not to know enough to go in when it rains.
Mettersi la mano al cuore. To put one's hand on his heart.	To appeal to conscience for justice.
Lasciar del pelo in una cosa. To lose some hair in a thing.	To cost dear.

SYNONYMS.

NEW, *NUOVO, NOVELLO.*

Nuovo has reference to use, or to the time in which an object has been used.

Novello has reference to age, or to the time in which an object is made.

We put on a new coat *un abito nuovo*, though it was made ten years ago.

☞ If newly made, we call it also *abito nuovo*, because we express the time in which it is used, and not the time in which it was made.

We say *un novello amico*, *l'alba novella*, because we have reference only to time.

SHAME, *ONTA, VERGOGNA.*

Onta is an injury, accompanied with contempt.

Vergogna is a demonstration of modest ingenuousness.

We are ready to revenge, if we feel *onta*.

We are ready to reform, if we feel *vergogna*.

EXAMPLES.

To turn a thing into ridicule.	*Mettere una cosa in ridicolo.*
To meet with great success.	*Avere gran successo.*
It is customary here to sing after breakfast.	*E quì costume di cantare dopo aver fatto colazione.*
I have a great desire for money.	*Ho gran desiderio di denaro.*
They ran with lightning speed.	*Corrono colla rapidità del baleno.*

EXERCISE LVI.

Count Vittorio Alfieri was born at Asti, in Piedmont, in the year 1749. Slow in his progress, he had arrived at the age of twenty-four without knowing even the elements of his native tongue. The classical heroism of the Greeks and Romans inspired him with a taste for poetry and poetical composition. After some imperfect attempts, he wrote a tragedy, *Cleopatra*,

and attached to it a little piece like a farce, in which he endeavored to turn his own tragedy into ridicule. But the pieces met with great success, and he applied himself to cultivate his dramatic taste, and in the course of six years produced twenty tragedies, which filled the void of the national literature. England has a Shakspeare, France a Racine, Spain a Calderon, Italy an Alfieri. The power of his tragedies results chiefly from the energetic sincerity of the poet, who has embodied his own passion and feeling in his writings, offering simplicity in the plot, truthfulness in the characters, and vehemence, elegance, and harmony, in the comprehensive diction. The following extract is taken from the tragedy *Oreste*, in which Pylades relates the supposed death of his friend: "It was customary in Crete to renew games and sacrifices to Jupiter every fifth year. Orestes, animated by a desire for fame, and compelled by his restless vigor, went to that shore with his inseparable friend, Pylades. There, longing for honor and glory, he entered the wide arena in a light car, to obtain the noble palm for rapid steeds; and there, too intent for victory, he lost his life. Too fierce, heedless, and impatient, now, with a threatening voice, he pressed forward his ill-trained coursers, and now, with a whip stained with blood, lashed them so vigorously that they flew beyond the assigned limit, more mettlesome as they were more swift. Already regardless of the bridle, and the cries with which he seeks in vain to quiet them, they emit fire from their nostrils; their shaggy manes float in the air, and, wrapped in a thick cloud of dust, they run at their own will over that vast plain with a lightning speed. The tortuous whirlings of the chariot bring everywhere fright, terror, discomfiture, and death, until, the fervid axle striking with violent shock against a marble column, Orestes, being overthrown, fell, and, dragged by the reins, he stained the ground with his blood. Pylades ran to his help, but in vain! Orestes breathed his last sigh in his arms." Alfieri died in Florence, in the year 1803, and was buried in the church of Santa Croce, where a splendid monument is to be seen, at the side of Machiavelli, Michelangelo, and Galileo. His works are printed in twenty-two volumes, quarto. (See the original of the above extract, page 232.)

LESSON LVIII.

MAXIMS AND FIGURES OF SPEECH.

Cercare il pelo nell' uovo. To seek for hair on an egg.	To be excessively particular in everything.
Non torcere un pelo ad uno. Not to twist one hair of one.	Not to touch a hair of the head.
Il lupo cangia il pelo ma non il vizio. The wolf changes his hair, but not his vice.	Vice may change its garb, but remains the same.
Chi dorme non prende pesci. He who sleeps takes no fish.	The sleeping fox catches no poultry.
Non entrare in un affare. Not to enter into an affair.	Not to have anything to do with an affair.
Mentre l' erba cresce il cavallo se ne muore. While the grass grows the horse dies.	Make hay while the sun shines. While the doctors dispute the patient dies.
Star fresco. To be fresh.	To be ruined.
Star punta per punta. To stay point for point.	To be always at variance.
Star lontano. To stay far.	To dwell afar off.
Aver la testa altrove. To have the head somewhere else.	To think of other things.
Fare il santo. To make the saint.	To play the saint.
Dar l'anello. To give the ring.	To marry.

SYNONYMS.

CRAFTY, *ASTUTO, FURBO.*

Astuto is said of a man who seeks to obtain an object without detection.

Furbo is said of a man who seeks to obtain an object by deceiving others.

The man *astuto* is often a man of honor. The man *furbo* is never so.

The generous man may reproach the *astuto* for his want of frankness; but the generous man and the *astuto* both agree in exposing and discarding the *furbo*.

FIRST, *PRIMO, PRIMIERO.*

Primo is merely an ordinal number, which is expected to be followed by *second, third.*

Primiero is a man elevated above the others.

In an army the inferior may become the first, *il primiero.*

In a play in which we are not well entertained, we may leave at the first act, *al primo atto.*

The president of a republic is the first of the nation, *il primiero della nazione;* but not the first president, *il primo presidente.*

EXAMPLES.

The lifeless remains of my beloved son.	*La spoglia esanime del mio diletto figlio.*
To trample under foot the insulting banner.	*Calpestare la bandiera insultatrice.*

EXERCISE LVII.

Torquato Tasso was born in Sorrento, near Naples, in the year 1544. Early applying himself to the study of his predecessors, Dante and Petrarch, and of the Latin and Greek classics, his mind soon became productive. At the age of seventeen he wrote his *Aminta*, a pastoral play, full of grace, simplicity,

and tenderness of expression, which aroused the attention and admiration of all the *literati* of his age, and which alone would have made his name known and respected in the Republic of Letters. But the young poet was not satisfied with his success. Endowed with a productive mind, and able to express his creations in a sonorous, easy, and pathetic language, he had only need of a subject in which he could embody the intensity of his feelings, the purity of his heart, and the religious sentiment which pervaded his mind and thoughts. He consequently produced his masterly poem, *Jerusalem Delivered*, which immortalized his name, and added much lustre to the Italian literature. And was there, indeed, any subject which could afford a wider field to a Christian poet with a mind like his, gifted with a fervid imagination? The Saviour of the world dies for the redemption of mankind; the land where the Divine word had diffused so many maxims of morality and religion, the sacred spot which had been sprinkled with his holy blood, was now profaned by the barbarous Moslem. It was not permitted to the followers of their Master to visit the dread enclosure where his lifeless remains were kept; to fortify themselves in the new faith by the sight of those places which bear witness of His suffering and of His death. The whole of Europe, aroused by the voice of an enthusiastic hermit, moves in a mass to free the land, and to deliver the brother Christians kept under the cruel yoke of a cruel despotism. They fight desperately; they endure with constancy and perseverance the hardship of a long and distressing war. They conquer, at last; they trample under foot the insulting crescent; they plant on the walls of Jerusalem the cross, as an emblem of glory and triumph, and hasten with reverence and awe to worship their own inheritance, the holy sepulchre. Nothing more pathetic, nothing more sublime. The *Jerusalem Delivered* was by the poet dedicated to the Duke of Ferrara, Alfonzo d'Este, that ambitious despot, who, suspecting that the poem might be dedicated to some other Italian prince, rewarded the poet by keeping him for seven years in the insane hospital, and making him drink to the last drop the cup of bitterness. Tasso died in Rome, in the year 1595. His last words were, "I am unhappy because the world is unjust."

LESSON LIX.

MAXIMS AND FIGURES OF SPEECH.

Pagare di calcagna. To pay with one's heels.	To abscond.
Promettere mari e monti. To promise seas and mountains.	To be prodigal of promises.
Perdere la bussola. To lose the compass.	To be at a loss.
Correre una gran burrasca. To run a great storm.	To run great risk.
Dar fuoco. To give fire.	To set on fire.
Dal detto al fatto c' è un gran tratto. From the said to the done is a great space.	Saying and doing are two things.
Avere del bene di Dio. To have of the good of God.	To possess worldly blessings.
Fare una cosa in un credo. To do a thing in a creed.	To do a thing off-hand.
Non credere al santo se non fa il miracolo. Not to believe in the saint unless he performs the miracle.	To credit only what is apparent to the senses.
Avere un viso di scomunicato. To have the look of an excommunicated person.	To have an ugly look
Pigliarsela in santa pace. To take it in holy peace.	To be resigned.
Andate a farvi benedire. Go to get yourself blessed.	Go and attend to your own business.

SYNONYMS.

TO REPEAT, *RIPETERE, REPLICARE.*

Ripetere has the meaning of saying again what has been said before.

Replicare has the meaning of doing again what has been done before.

The teacher asks us to repeat, *ripetere*, our lesson.

We cry aloud "*replica*," when we wish to see again some scene in a new performance.

☞ When *replicare* is used for words, it has the meaning of contradicting or opposing with words ; as,

L' ordine era capriccioso, ma nessuno ardiva replicare.

RELATION, *RELAZIONE, RAPPORTO.*

Rapporto is the relation of an incident, of something which has just taken place.

Relazione is the relation of a great event, or of a long journey.

A corporal makes his *rapporto* of the discipline of his company.

A general in chief makes his *relazione* of the battle he has gained or lost, and of all the difficulties he has encountered.

The relations among friends and relatives are *relazioni di amicizia, di parentela*, and not *rapporti*.

EXAMPLES.

I have read many Italian po[illegible] — *Ho letto molte poesie Italiane.*

It is generally supposed tha[illegible] is very skilful. — *Si crede da tutti che egli è molto abile.*

Whilst I am alive you have nothing to fear. — *Mentre ho vita, non avete nulla da temere*

When I may be permitted to go out, then I shall go to him. — *Quando mi sarà permesso di uscire, allora andrò da lui.*

His book is still existing. — *Il suo libro esiste tuttavia.*

EXERCISE LVIII.

One of the most celebrated characters in the literary world is Francis Petrarch. We are chiefly indebted to him for the restoration of the Latin tongue to its purity. He contributed greatly to the revival of letters in Italy, and, through Italy, to the other realms of Europe. His Latin works give evidence of his abilities as a politician, theologian, and philosopher. He clothed many excellent precepts of morality with all the graces of pure and classical language. Brucker says, that in reading the moral writings of Petrarch, we visit, not a barren desert of dry disputation, but a fruitful garden of elegant observations, full of the choicest flowers of literature; yet Petrarch's fame depends now entirely on his Italian poems, a collection of about three hundred odes and sonnets, which he wrote as the light relaxations of his mind, almost exclusively given to Latin works, which were the object of his serious applications, and on which alone, it is supposed, he based all his claims to the admiration of posterity. It is Laura, that modest and sweet maiden he sees for the first time on the morning of a Good Friday, 1327 (on that day in which the sun lost all its brightness through pity for its Creator, *Era il dì che al sol si scoloraro per la pietà del suo Fattore i rai*), who inspires him, and he pours forth those beautiful verses which celebrate the accomplishments and bewail the fate of his cherished idol. Whilst Laura is alive, the charms of her person float constantly before him, and he pours forth all the sweetness of his heart in a gay and animated strain. Laura dies; and the mourning poet does not lay aside his harp, but the earthly passion gives way to a purer affection, and he sings, in a solemn and hopeful tone, his Laura, as she appears to him in dreams, as he sees her in the concentration of his mind, the embodiment of heavenly bliss, [illegible]dian angel constantly guiding him, watching over him, and bidding him be resigned, and look with eager delight for the day in which he may be permitted to share her joy and happiness. Petrarch was born in Arezzo, in the year 1304; and died at his villa in Arquà, near Padua, in July, 1374. He was found dead in his library, with his head resting on a book. The chair in which he died, and several other relics, are still existing, and are scrupulously preserved from the injuries of time.

LESSON LX.

IDIOMATIC EXPRESSIONS.

To be about a thing.	*Star facendo una cosa.*
To abound with everything.	*Abbondare di ogni cosa.*
To absolve from sins.	*Assolvere dei peccati.*
To abstain from doing a thing.	*Astenersi di fare una cosa.*
To abuse the power.	*Abusare del potere.*
To be accompanied by a friend.	*Essere accompagnato da un amico.*
To be acquainted with one.	*Conoscere uno.*
To address one.	*Favellare ad uno.*
To adorn with . . .	*Adornare di . . .*
To be affected by . . .	*Essere intenerito da . . .*
Agitated with such a thought.	*Agitato da un tal pensiero.*
To be amazed at a thing.	*Esser sorpreso di una cosa.*
To be angry with a person.	*Essere sdegnato di una persona.*
To answer for a thing.	*Render conto di una cosa.*
To approve of a thing.	*Approvare una cosa.*
To argue upon a thing.	*Ragionare di una cosa*
To be armed with . . .	*Armarsi di . . .*
To arrive at . . .	*Arrivare in . . .*
To augment in . . .	*Accrescersi di . . .*
Bathed with tears.	*Bagnato di lagrime*
To bear one a grudge.	*Voler male ad uno.*
To believe in . . .	*Dar fede a . . .*
To bestow upon . . .	*Conferire a . . .*
To beware of . . .	*Guardarsi di .*
To charge one with . . .	*Accusare uno di*
To be clothed with . . .	*Esser vestito di .*
To come near to . . .	*Avvicinarsi a . . .*
To comply with one's wishes.	*Conformarsi al volere di uno*
To confer on . . .	*Conferire a . . .*
To confide in . . .	*Fidarsi di . . .*
To be contented with . . .	*Esser contento di . . .*
To be copious in . . .	*Abbondare di . . .*

Covered with . . .	*Coperto di . . .*
Crowned with . . .	*Coronato di . . .*
Dazzled with . . .	*Abbagliato da . . .*
To delight in . . .	*Dilettarsi di . . .*
To demand of . . .	*Domandare a . . .*
To be disappointed in . . .	*Esser deluso di . . .*
To be displeased with . . .	*Esser disgustato di . . .*
To be enraged at . . .	*Essere arrabiato contra . .*
To face one.	*Far fronte ad uno.*
To fall in love with . . .	*Innamorarsi di . . .*
To feed on . . .	*Nutrisi di . . .*
To fill with . . .	*Empiere di . . .*
To fortify with . . .	*Munire di . . .*
To furnish one's self with . . .	*Provvedersi di . . .*
To be as good as one's word.	*Mantenere la parola.*
To have done.	*Aver finito.*
To hinder from . . .	*Impedire di . . .*
To inflame one with . . .	*Accendere uno di . . .*
To kiss one's hand.	*Baciare la mano ad uno.*
To be laden with . . .	*Esser carico di . . .*
To laugh at . . .	*Beffarsi di . . .*
To lavish upon . . .	*Prodigare a . . .*
To let one know.	*Far sapere ad uno.*
To load with . . .	*Caricare di . . .*
To look at a thing.	*Guardare una cosa.*
To look for a thing.	*Cercare una cosa.*
To look upon a thing.	*Guardare ad una cosa.*
To lose sight of one.	*Perdere uno di vista.*

EXAMPLES.

There is another thing to be done.	*Vi è un' altra cosa da farsi.*
Money is a mere nothing in comparison with honor.	*Il denaro è un mero nulla a con fronto dell'onore.*
For fear of being too long.	*Temendo di dilungarmi troppo.*
Man is the only hero in Christianity.	*Nel Cristianesimo non vi è altro eroe che l'uomo.*
When I reached the summit of the mountain, I knelt and prayed.	*Quando giunsi alla vetta del monte, m'inginocchiai e pregai.*

EXERCISE LIX.

Who is this newly-born child, brought to the church of St. John the Baptist, in Florence, to be baptized? Why does the age rejoice at his appearance into the world? Has he not a human form? Is he not of flesh and bones? Yes; he is a child like all other children; but the Omnipotent God has touched his forehead with his Divine finger, and has imparted to him the gift of a creative mind. The child becomes a man, and, with the voice of an inspired prophet, cries out to a slumbering nation Rise! and the nation, at the sound of that stirring trumpet, awakes from a lethargy of twenty ages, and rises to light and glory. This great genius, before whom all men of merit have bowed with wonder and admiration, was the first to perceive that art and science must harmonize with religion; that for a Christian the sufferings, joys, hopes, and interests, of this world, were but a mere nothing in comparison with the immense happiness of an eternal life; that between the birth of the first man and the day of the last judgment there was humanity; that between the Genesis and the Apocalypse there was a book to be made, and he imagined and produced it, elevating man, by the gradual and progressive development of sentiments, emotions, and aspirations, from a handful of dust in human shape, to a spiritual being contemplating the Divinity, and longing for a world of joy and bliss. This great star in the horizon of modern literature is Dante Alighieri; the wonderful book is the Divine Comedy. Far from imitating Homer and Virgil, in representing gods, demigods, and heroes, with the gravity and solemnity of a style more elevated than the language commonly spoken, the Christian poet felt that the only hero in Christianity is man; that the principles of charity and fraternity had already proscribed from the human race every mark of distinction; that men were all equal; that the humblest among them was the first in the sight of God. Overruled by this grand idea, he endeavored to represent man as he is; and, adopting the common language, he gave to his production the title of Comedy, which was afterwards acknowledged as the Divine Comedy. I must close here, for fear of being too long; but I will endeavor to finish my course of exercises by giving you an outline of the poem in my next and last lesson.

LESSON LXI.

IDIOMATIC EXPRESSIONS.

To take notice of a person.	*Salutare una persona.*
To be obliged to one for . . .	*Essere obbligato ad uno di . . .*
To be offended at . . .	*Offendersi di . . .*
To offer one to . . .	*Offrire ad uno di . . .*
To omit to . . .	*Omettere di . . .*
To oppose some one.	*Opporsi a qualcuno.*
To pardon one for a fault.	*Perdonare un fallo ad uno.*
To part with . . .	*Disfarsi di . . .*
To permit one to . . .	*Permettere ad uno di . . .*
To pillage a city.	*Dare il sacco ad una città.*
To play upon an instrument.	*Sonare uno strumento.*
To be pleased with . . .	*Compiacersi di . . .*
To praise one for an action.	*Lodare l'azione di uno.*
To present one with a thing.	*Donare una cosa ad uno.*
To pretend to . . .	*Far sembiante di . . .*
To prevent one from . . .	*Impedire ad uno di . . .*
To prey upon a thing.	*Divorare una cosa.*
To pride one's self in . . .	*Gloriarsi di . . .*
To profit by . . .	*Profittare di . . .*
To promise one a thing.	*Promettere una cosa ad uno.*
To propose to . . .	*Proporre di . . .*
To provide one's self with . . .	*Provvedersi di . .*
To put on a fair face.	*Fare buon viso.*
To be qualified for . . .	*Esser ben atto a . . .*
To question a thing.	*Dubitare di una cosa.*
To receive of . . .	*Ricevere da . . .*
To recompense for . . .	*Ricompensare di . . .*
To reflect on . . .	*Riflettere a . . .*
To refuse to . . .	*Ricusare di . . .*
To refuse one a thing.	*Negare una cosa ad uno.*
To rejoice at . . .	*Rallegrarsi di . . .*
To rely on . . .	*Far capitale di . . .*
To repent for . . .	*Pentirsi di . . .*

To require a thing of one.	*Richiedere una cosa da uno.*
To resemble one.	*Somigliare ad uno.*
To resound with . . .	*Risuonare di . . .*
To be respectful to . . .	*Essere rispettoso verso . . .*
To reward for . . .	*Ricompensare di . . .*
To be satisfied with . . .	*Contentarsi di . . .*
To scatter with . . .	*Spargere di . . .*
To seem to be so.	*Parer così.*
To set one at liberty.	*Dar la libertà ad uno.*
To shelter one.	*Dar ricovero ad uno.*
To sit for one's picture.	*Farsi dipingere.*
To be smitten with . . .	*Essere innamorato di . . .*
To be sorry for . . .	*Dolersi di . . .*
To steal a thing from . . .	*Rubare una cosa a . . .*
To take example from one.	*Imitare uno.*
To take from one's hand.	*Tor di mano ad uno.*
To take one in.	*Ingannare uno.*
To teach one.	*Insegnare ad uno.*
To think of . . .	*Pensare a . . .*
To throw one's self from . . .	*Precipitarsi di . . .*
To throw one's self on . . .	*Lanciarsi a . . .*
Tired with . . .	*Stanco di . . .*
Trample upon a thing.	*Calpestare una cosa.*
To fall a victim to . . .	*Esser la vittima di . . .*
To make much of a person.	*Far civiltà ad una persona.*
To make free with . . .	*Non far cerimonie con . . .*
To make one laugh.	*Dar di che ridere ad uno.*
To make a present of a thing.	*Donare una cosa.*
To marvel at	*Maravigliarsi di . . .*
To be master of a thing.	*Saper perfettamente una cosa.*
To meddle with . . .	*Impicciarsi di . . .*
To meditate on . . .	*Meditare di . . .*
To take notice of a thing.	*Osservare una cosa.*

EXERCISE LX.

The spirit which pervades the whole poem of Dante is that of religion and morality. The *Divine Comedy* is the expression of a man eminently pious and devout, the pouring out of a heart

beating with intensity of feeling, to benefit and instruct mankind. The poem is divided into three parts: Hell, Purgatory, and Paradise; in other words, Punishment, Expiation, and Reward. The personages most prominent are three: Dante, Virgil, and Beatrice. The Inferno has nine levels; the Purgatorio, nine degrees; the Paradise, nine spheres. The Inferno is represented as an inverted, hollow, truncated cone, commencing from the surface of the earth with a diameter of three hundred miles, and reaching its centre with a diameter of half a mile. In following the poet through the dark abysses, we find that this is not the place for the cast down, and for those destitute of means to buy a passport to heaven; but, on the contrary, it is destined for those who are really wicked, without excepting cardinals, popes, and personages of high rank. In this first part of the poem, viewed with a scientific eye, the poet limits himself to questions concerning geology and mineralogy; but, what is more important to be noticed, and what, I think, has been overlooked by many, is, that Dante was acquainted with the theory of the centre of gravitation of the earth — a discovery which was, several ages afterwards, attributed to Newton. The mountain of purgatory is placed on the surface of the earth; its form is just the reverse of that of the *inferno*. Here the sufferers, instead of being attracted to the centre of the earth by the weight of their sins, are patiently toiling in ascending the mountain, and, becoming gradually lighter by repentance and expiation, they reach the summit, where they find the terrestrial paradise. Here the poet, left by Virgil,—representing human reason,—finds a new guide in his Beatrice, symbolizing Divine Wisdom. The Paradise of Dante is based on the system of Ptolemeus, that the earth was the nucleus or centre of the universe. Here the poet, true model of a man eminently religious and devout, felt the impossibility of our limited intelligence to define the Supreme Being; consequently, after having soared upon the wings of an exalted imagination from sphere to sphere, and described the various degrees of blessedness of the happy beings, which he could detect by the gradual increase of rapidity in motion, and of intensity in splendor, he reaches the source of every light and motion, and bows down before the Divinity in wonder and amazement.

CONJUGATION OF THE AUXILIARY VERBS

AVERE, TO HAVE.	*ESSERE*, TO BE.

GERUND.

Avendo or *coll' avere*, having.	*Essendo* or *coll' essere*, being.

PAST PARTICIPLE.

Avuto, had.	*Stato*, been

INDICATIVE MOOD.

PRESENT.

Io ho.	*Io sono*
Tu hai.	*Tu sei*
Egli ha, poet. *have.*	*Egli è.*
Noi abbiamo.	*Noi siamo.*
Voi avete.	*Voi siete.*
Eglino hanno, or *han.*	*Eglino sono*, or *son.*

IMPERFECT.

Avèva or *avea.*	*Era.*
Avèvi.	*Eri.*
Avèva or *avea.*	*Era.*
Avevàmo.	*Eravàmo.*
Avevàte.	*Eravàte.*
Avèvano or *avean*, p. *avìano.*	*Èrano.*

PERFECT.

Ebbi.	*Fui.*
Avesti.	*Fosti.*
Ebbe.	*Fù.*
Avemmo.	*Fummo.*
Aveste.	*Foste.*
Ebbero or *ebber.*	*Furono*, p. *furo* or *fur.*

FUTURE.

Avro.	*Sarò.*
Avrai.	*Sarai.*
Avrà.	*Sarà*, p. *fia.*
Avremo.	*Saremo.*
Avrete.	*Sarete.*
Avranno.	*Saranno*, p. *fiano.*

CONDITIONAL.

Avrei or *avria.*	*Sarei, saria,* p. *fora.*
Avresti.	*Saresti.*
Avrebbe or *avria.*	*Sarebbe, saria,* p. *fora.*
Avremmo.	*Saremmo.*
Avreste.	*Sareste.*
Avrebbero or *avriano*	*Sarebbero, sariano,* p. *fòrano.*

SUBJUNCTIVE MOOD.

PRESENT.

Che io abbia.	*Che io sia.*
Che tu abbia.	*Che tu sii,* or *sia.*
Che egli abbia.	*Che egli sia.*
Che noi abbiàmo.	*Che noi siàmo.*
Che voi abbiàte.	*Che voi siàte.*
Che eglino àbbiano	*Che eglino sìano.*

IMPERFECT.

Se io avessi.	*Se io fossi.*
Se tu avessi.	*Se tu fossi.*
Se egli avesse.	*Se egli fosse.*
Se noi avessimo.	*Se noi fossimo.*
Se voi aveste.	*Se voi foste.*
Se eglino avessero.	*Se eglino fossero.*

IMPERATIVE MOOD.

Abbi.	*Sii* or *sia.*
Abbia.	*Sia.*
Abbiàmo.	*Siàmo.*
Abbiàte.	*Siàte.*
Àbbiano.	*Sìano* or *sieno.*

N. B. — The compound tenses of these auxiliary verbs are formed by adding the past participle of their own verbs to the simple tenses.

Io ho avuto,	*Io sono stato,*
Io aveva avuto,	*Io era stato,*
Io avrei avuto,	*Io sarei stato,*

REGULAR VERBS.

First Conjugation.	Second Conjugation.	Third Conjugation.
AMARE, TO LOVE.	*TEMERE*, TO FEAR.	*PARTIRE*, TO DEPART

GERUND.

Am-ando, loving.	*Tem-endo*, fearing.	*Part-endo*, departing.

PAST PARTICIPLE.

Am-ato, loved.	*Tem-uto*, feared.	*Part-ito*, departed

PRESENT PARTICIPLE.

Am-ante, loving.	*Tem-ente*, fearing.	*Part-ente*, departing

INDICATIVE MOOD.

PRESENT.

Am-o.	*Tem-o.*	*Part-o*
Am-i.	*Tem-i.*	*Part-i.*
Am-a.	*Tem-e.*	*Part-e.*
Am-iàmo.	*Tem-iàmo.*	*Part-iàmo*
Am-àte.	*Tem-ète.*	*Part-ìte.*
Àm-ano.	*Tèm-ono.*	*Pàrt-ono*

IMPERFECT.

Am-ava.	*Tem-eva* or *èa.*	*Part-iva.*
Am-avi.	*Tem-evi.*	*Part-ivi.*
Am-ava.	*Tem-eva* or *èa.*	*Part-iva.*
Am-avàmo.	*Tem-evàmo.*	*Part-ivàmo.*
Am-avàte.	*Tem-evàte.*	*Part-ivàte.*
Am-àvano.	*Tem-èvano* or *èano.*	*Part-ìvano.*

PERFECT.

Am-ai.	*Tem-èi* or *ètti.*	*Part-ii.*
Am-asti.	*Tem-èsti.*	*Part-isti.*
Am-ò.	*Tem-è* or *ètte.*	*Part-ì.*
Am-àmmo.	*Tem-èmmo.*	*Part-ìmmo.*
Am-àste.	*Tem-èste.*	*Part-ìste.*
Am-àrono	*Tem-èrono* or *ettero.*	*Part-ìrono.*

FUTURE.

Am-erò.	*Tem-erò.*	*Part-irò.*
Am-erai.	*Tem-erai.*	*Part-irai.*
Am-erà.	*Tem-erà.*	*Part-irà.*
Am-erèmo.	*Tem-erèmo.*	*Part-irèmo.*
Am-erète.	*Tem-erète.*	*Part-irète.*
Am-eranno.	*Tem-eranno.*	*Part-iranno.*

CONDITIONAL.

Am-erèi or *eria.*	*Tem-erèi* or *eria.*	*Part-irèi* or *iria.*
Am-erèsti.	*Tem-erèsti.*	*Part-irèsti.*
Am-erèbbe or *eria.*	*Tem-erèbbe* or *eria.*	*Part-irèbbe* or *iria*
Am-erèmmo.	*Tem-erèmmo.*	*Part-irèmmo.*
Am-erèste.	*Tem-erèste.*	*Part-irèste.*
Am-erèbbero.	*Tem-erèbbero.*	*Part-irèbbero*

SUBJUNCTIVE MOOD.

PRESENT.

Che io am-i.	*Tem-a.*	*Part-a.*
Che tu am-i.	*Tem-a.*	*Part-a.*
Che egli am-i.	*Tem-a.*	*Part-a.*
Che noi am-iàmo.	*Tem-iàmo.*	*Part-iàmo.*
Che voi am-iàte.	*Tem-iàte.*	*Part-iàte.*
Che eglino àm-ino.	*Tèm-ano.*	*Pàrt-ano.*

IMPERFECT.

Se io am-àssi.	*Tem-èssi.*	*Part-ìssi.*
Se tu am-àssi.	*Tem-èssi.*	*Part-ìssi.*
Se egli am-àsse.	*Tem-èsse.*	*Part-ìsse.*
Se noi am-àssimo	*Tem-èssimo.*	*Part-ìssimo.*
Se voi am-àste.	*Tem-èste.*	*Part-ìste.*
Se egli am-àssero.	*Tem-èssero.*	*Part-ìssero.*

IMPERATIVE.

Am-a.	*Tem-i.*	*Part-i.*
Am-i.	*Tem-a.*	*Part-a.*
Am-iàmo	*Tem-iàmo.*	*Part-iàmo.*
Am-àte.	*Tem-ète.*	*Part-ìte.*
Àm-ino.	*Tèm-ano.*	*Pàrt-ano.*

IRREGULAR VERBS OF THE FIRST CONJUGATION

INFINITIVE MOOD.

ANDARE, TO GO.	*DARE*, TO GIVE.	*FARE*, TO DO.	*STARE*, TO STAY.

GERUND.

Andando.	*Dando.*	*Facendo.*	*Stando.*

PAST PARTICIPLE.

Andato.	*Dato.*	*Fatto.*	*Stato.*

INDICATIVE MOOD.

PRESENT.

Vado.	*Do.*	*Faccio* or *fo.*	*Sto.*
Vai.	*Dai.*	*Fai.*	*Stai.*
Va.	*Da.*	*Fa.*	*Sta.*
Andiamo.	*Diamo.*	*Facciamo.*	*Stamo.*
Andate.	*Date.*	*Fate.*	*State.*
Vanno.	*Danno.*	*Fanno.*	*Stanno.*

IMPERFECT.

Andava.	*Dava.*	*Faceva.*	*Stava.*
Andavi.	*Davi.*	*Facevi.*	*Stavi.*
Andava.	*Dava.*	*Faceva.*	*Stava.*
Andavamo.	*Davamo.*	*Facevamo.*	*Stavamo.*
Andavate.	*Davate.*	*Facevate.*	*Stavate.*
Andavano.	*Davano.*	*Facevano.*	*Stavano.*

PERFECT.

Andai.	*Diedi* or *detti*	*Feci.*	*Stetti.*
Andasti.	*Desti.*	*Facesti.*	*Stesti.*
Andò.	*Diede, dette, diè.*	*Fece* or *fè.*	*Stette.*
Andammo.	*Demmo.*	*Facemmo.*	*Stemmo.*
Andaste.	*Deste.*	*Faceste.*	*Steste.*
Andarono.	*Diedero, dettero.*	*Fecero* or *ferono.*	*Stettero.*

N B. — *Riandare*, to review, *trasandare*, to neglect, are regular

FUTURE.

Andrò.	*Darò.*	*Farò.*	*Starò.*
Andrai	*Darai.*	*Farai.*	*Starai.*
Andrà.	*Darà.*	*Farà.*	*Starà.*
Andremo.	*Daremo.*	*Faremo.*	*Staremo.*
Andrete.	*Darete.*	*Farete.*	*Starete.*
Andranno.	*Daranno.*	*Faranno.*	*Staranno.*

CONDITIONAL.

Andrei.	*Darei* p. *daria.*	*Farei*, p. *faria.*	*Starei* p. *staria*
Andresti.	*Daresti.*	*Faresti.*	*Staresti.*
Andrebbe.	*Darebbe.*	*Farebbe.*	*Starebbe.*
Andremmo.	*Daremmo.*	*Faremmo.*	*Staremmo.*
Andreste.	*Dareste.*	*Fareste.*	*Stareste.*
Andrebbero.	*Darebbero.*	*Farebbero.*	*Starebbero.*

SUBJUNCTIVE MOOD.

PRESENT.

Vada.	*Dia.*	*Faccia.*	*Stia.*
Vada.	*Dia.*	*Faccia.*	*Stia.*
Vada.	*Dia.*	*Faccia.*	*Stia.*
Andiamo.	*Diamo.*	*Facciamo.*	*Stiamo.*
Andiate.	*Diate.*	*Facciate.*	*Stiate.*
Vadano.	*Diano.*	*Facciano.*	*Stiano.*

IMPERFECT.

Andassi.	*Dassi.*	*Facessi.*	*Stassi* or *stessi.*
Andassi.	*Dassi.*	*Facessi.*	*Stassi* or *stessi.*
Andasse.	*Dasse.*	*Facesse.*	*Stasse* or *stesse.*
Andassimo.	*Dassimo.*	*Facessimo.*	*Stassimo* or *stessimo.*
Andaste.	*Daste.*	*Faceste.*	*Staste* or *steste.*
Andassero.	*Dassero.*	*Facessero.*	*Stassero* or *stessero.*

☞ The following compound verbs are also irregular:

Riandare, to go again.	*Addarsi*, to addict.
Ridare, to give again.	*Ristare*, to stop.
Distare, to be distant.	*Soprastare*, to delay, to temporize.

VERBS OF THE THIRD CONJUGATION IN WHICH THE TERMINATION *ISCO* IS INDISPENSABLE

Abbellire,	Ammorbidire,	Avvilire,	Digerire,
Abbonire,	Ammortire,	Avvizzire,	Diminuire,
Abbrividire,	Ammutire,	Balbuttire,	Disasprire,
Abbronzire,	Ammutolire,	Bandire,	Disseppellire,
Abbrostolire,	Anneghittire,	Benedire,*	Disfavorire,
Abbruttire,	Annerire,	Bianchire,	Disfinire,
Abolire,	Annichilire,	Blandire,	Disgradire,
Abortire,	Annobilire,	Brandire,	Disimpedire,
Accalorire,	Apparire,*	Brunire,	Disparire,*
Accanire,	Appassire,	Candire,	Dispartire,
Accolorire,	Appetire,	Capire,	Disruvidire,
Accudire,	Appiccinire,	Chiarire,	Distribuire,
Acetire,	Appigrire,	Circuire,	Disubbidire,
Addolcire,	Ardire,†	Colorire,	Disvigorire,
Aderire,	Arricchire,	Colpire,	Disunire,
Affievolire,	Arrossire,	Comparire,*	Erudire,
Affortire,	Arrossirsi,	Compartire,	Esaudire,
Affralire,	Arrostire,	Compatire,	Esaurire,‡
Aggrandire,	Arrozzire,	Concepire,	Esibire,
Agguerrire,	Arrugginire,	Condire,	Esinanire,
Agire,	Arruvidire,	Conferire,	Fallire,
Alleggerire,	Assalire,*	Construire,	Fastidire,
Allenire,	Asserire,	Contribuire,	Favorire,
Allestire,	Assopire,	Contrire,	Ferire,
Amarire,	Assordire,	Costruire,	Finire,
Ambire,	Assortire,	Custodire,	Fiorire,
Ammanire,	Assoggettire,	Deferire,	Fluire,
Ammansire,	Atterrire,	Definire,	Fornire,
Ammattire,	Attribuire,	Demolire,	Fruire,
Ammollire,	Attristire,	Differire,	Garantire,
Ammonire,	Attutire,	Diffinire,	Garrire,

* See list of irregular verbs.

† *Ardire*, to dare, borrows from *osare*, to dare, the words *osiamo*, *osiate*, *osando* because *ardiamo*, *ardiate*, *ardendo*, belong to the verb *ardere*, to burn.

‡ Past participle *esaurito* and *esausto*.

Gestire,
Ghermire,
Gioire,*
Gradire,
Grancire,
Granire,
Gremire,
Grugnire,
Guaire,
Gualcire,
Guarire,
Guarnire,
Illaidire,
Illanguidire,
Illinguidire,
Imbaldanzire,
Imbaldire,
Imbalsimire,
Imbandire,
Imbarberire,†
Imbarbogire,
Imbastardire,
Imbastire,
Imbellire,
Imbestialire,
Imbianchire,
Imbiondire,
Imbizzarrire,
Imbolsire,
Imbonire,
Imbottire,
Imbozzacchire,
Imbricconire,
Imbrunire,
Imbruschire,
Imbruttire,
Immagrire,
Immalinconire,
Immalvagire,
Immarcire,
Immattire,
Impadronire,
Impallidire,
Impaurire,
Impazientire,
Impedire,
Impervertire,
Impiccolire,
Impidocchire,
Impigrire,
Impoltronire,
Impostemire,
Impoverire,
Improsperire,
Impuntire,
Imputridire,
Impuzzolire,
Inacerbire,
Inacetire,
Inacidire,
Inacutire,
Inagrire,
Inalidire,
Inanimire,
Inaridire,
Inasinire,
Inaspire,
Inavarire,
Incagnire,
Incallire,
Incalvire,
Incancherire,
Incanutire,
Incaparbire,
Incappocchire,
Incaponire,
Incapriccire,
Incarognire,
Incatarrire,
Incatozzolire,
Incattivire,
Incenerire,
Incerconire,
Inciprignire,
Incivilire,
Incodardire,
Incollerire,
Incoragire,
Incrudelire,
Incrudire,
Indebolire,
Indocilire,
Indolcire,
Indolentire,
Indolenzire,
Indurire,
Inerire,
Infarcire,
Infastidire,
Infellonire,
Infemminire,
Inferire,
Inferocire,
Infervorire,
Infiacchire,
Infievolire,
Infingardire,
Infistolire,
Influire,
Infallire,
Infortire,
Infracidire,
Infragilire,
Infralire,
Infrigidire,
Ingagliardire,
Ingelosire,
Ingentilire.
Ingerirsi,
Ingiallire,
Ingiovanire,
Ingobbire,
Ingrandire,
Inlividire,
Innuzzolire,
Inorgoglire,
Inorridire,
Inquisire,
Insalvatichire
Insanire,
Inschiavire,
Inserire,
Insignire,
Insignorire,
Insipidire,
Insolentire,
Insollire,
Insordire,
Insospettire,
Insozzire,

* Defective in the first and second persons plural of the two presents.
† Often written *imbarbarire*.

Instupidire,
Insuperbire,
Intenebrire,
Intenerire,
Intiepidire,
Intignosire,
Intimidire,
Intimorire,
Intirannire,
Intirizzire,
Intisichire,
Intorbidire,
Intormentire,
Intorpidire,
Intristire,
Inumidire,
Invaghire,
Invanire,
Inveire,
Invelenire,
Inverminire,
Invigorire,
Invitire,
Invincidire,
Inviperire,
Inviscidire,
Invizzire,
Involpire,
Inzotichire,
Irretire,
Irricchire,
Irrigidire,
Irritrosire,
Irruginire,
Isterilire,

Istituire,
Istolidire,
Istruire,
Largire,
Lenire,
Maledire,*
Marcire,
Munire,
Obbedire,
Olire,
Ordire,
Ostruire,
Partire,
Partorire,
Patire,
Pattuire,
Percepire,
Piatire,
Polire,
Poltrire,
Preferire,
Presagire,
Preterire,
Proferire,
Progredire,
Proibire,
Pulire,
Punire,
Putire,
Rabbellire,
Rabbonire,
Raddolcire,
Raggentilire,
Rammollire,
Rammorbidire,

Rancidire,
Rapire,
Rattiepidire,
Ravvilire,
Ravvincidire,
Redarguire,
Restituire,
Retribuire,
Riabbellire,
Riagire,
Riapparire,*
Riarricchire,
Ribadire,
Ribandire,
Richiarire,
Ricolorire,
Riconcepire,
Ricondire,
Ricostruire,
Riferire,
Rifiorire,
Rimbambire,
Rifrondire,
Rifronzire,
Ringentilire,
Ringioire,
Ringiovanire,
Ringiovialire
Ringrandire,
Rinsanire,
Rinsavire,
Rinserenire,
Rinsignorire
Rintenerire,
Rintiepidire,

Rinvezzire,
Rinvigorire,
Rinvilire,
Ripartire,
Ripartorire,
Ripulire,
Risalire,*
Risarcire,
Risbaldire,
Risquittire,
Ristecchire,
Ritrosire,
Riunire,
Riverire,
Salire,*
Saporire,
Sbaldanzire,
Sbalordire,
Sbandire,
Sbigottire,
Sbizzarrire,
Scalfire,
Scarnire,
Scaturire,
Schermire,
Schiarire,
Schiattire,
Sciapidire,
Scipidire,
Scolorire,
Scolpire,
Scomparire,
Scompartire,
Semenzire,
Seppellire,

* See list of irregular verbs.

Sfavorire,	Soprassalire,*	Statuire,	Suggerire,
Sfinire,	Sortire,†	Stecchire	Supplire,
Sfornire,	Sostituire,	Sterilire,	Tradire,
Sgarire,	Sparire,*	Stizzire,	Traferire,
Sghermire,	Spartire,	Stolidire,	Tramortire,
Sgomentire,	Spaurire,	Stordire,	Trasferire,
Sgradire,	Spedire,	Stormire,	Trasgredire,
Smagrire,	Spervertire,	Stramortire,	Trasparire,*
Smaltire,	Spessire,	Stremenzire,	Trasricchire,
Smarrire,	Squittire,	Stupidire,	Ubidire,
Sminuire,	Stabilire,	Stupire,	Unire.
Smunire,	Sruginire,	Svanire,	Usucapire,
Sopire,	Starnutire,	Svelenire,	Vagire.

* See list of irregular verbs.

† *Sortire*, to draw lots, has the present in *isco*; but *sortire*, to go out, is a regular verb.

LIST OF VERBS OF THE THIRD CONJUGATION, WITH THE PRESENT ENDING BOTH IN *O* AND *ISCO*.

Abborrire,	Empire,*	Offrire,‖
Adempire,*	Forbire,	Offerire,‖
Applaudire,	Impazzire,	Pervertire,
Assaporire,	Inghiottire,	Riforbire,
Assorbire,	Inverdire,	Rinverdire,
Avvertire,	Investire,	Rinvestire,
Bollire,†	Lambire,	Ruggire,§
Carpire,	Languire,	Schernire,
Compire,*	Mentire,	Soffrire,‖
Convertire,‡	Muggire,§	Sovvertire,‡
Disinghiottire,	Nudrire,	Tossire,
Divertire,	Nutrire,	Travestire.

* The present in *o* is taken from the verbs *adempiere*, *compiere*, *empiere*, and makes *adempio*, *compio*, *empio*.

† *Bollire*, to boil, makes *bogliamo*, *bogliate*; because *bolliamo*, *bolliate*, belong to the verb *bollare*, to seal.

‡ We may also say *conversi*, *converso*; *sovversi*, *sovverso*.

§ Better, *muggisco*, *ruggisco*, *muggiscono*, *ruggiscono*.

‖ The past participle is *offerto*, *sofferto*.

LIST OF IRREGULAR VERBS.

☞ Verbs marked with an * will be found in a separate list.

Termin.	Infin.	Past.	Future.	Past part.
endere.	Accendere,	Accesi,	*Reg.*	Acceso.
	Appendere,	Appesi,	*Reg.*	Appeso.
	Apprendere,	Appresi,	*Reg.*	Appreso.
	Arrendere,	Arresi, *r.*	*Reg.*	Arreso.
	Attendere,	Attesi,	*Reg.*	Atteso.
	Ascendere,	Ascesi,	*Reg.*	Asceso.
	Comprendere,	Compresi,	*Reg.*	Compreso
	Condiscendere,	Condiscesi,	*Reg.*	Condisceso.
	Contendere,	Contesi,	*Reg.*	Conteso.
	Difendere,	Difesi, *r.*	*Reg.*	Difeso.
	Disapprendere,	Disappresi,	*Reg.*	Disappreso
	Discendere,	Discesi,	*Reg.*	Disceso.
	Distendere,	Distesi,	*Reg.*	Disteso.
	Estendere,	Estesi,	*Reg.*	Esteso.
	Fendere,	Fessi, *r.*	*Reg.*	Fesso, *r.*
	Imprendere,	Impresi,	*Reg.*	Impreso.
	Incendere,	Incesi,	*Reg.*	Inceso.
	Intendere,	Intesi,	*Reg.*	Inteso.
	Intraprendere,	Intrapresi,	*Reg.*	Intrapreso.
	Offendere,	Offesi,	*Reg.*	Offeso.
	Prendere,	Presi,	*Reg.*	Preso.
	Pretendere,	Pretesi,	*Reg.*	Preteso.
	Protendere,	Protesi,	*Reg.*	Proteso.
	Prostendere,	Prostesi,	*Reg.*	Prosteso.
	Rendere,	Resi, *r.*	*Reg.*	Reso.
	Riaccendere,	Riaccesi,	*Reg.*	Riacceso.
	Riprendere,	Ripresi,	*Reg.*	Ripreso.
	Scendere,	Scesi,	*Reg.*	Sceso.
	Scoscendere,	Scoscesi,	*Reg.*	Scosceso.
	Soprapprendere,	Soprappresi	*Reg.*	Soprappreso.
	Sopraintendere,	Sopraintesi,	*Reg.*	Sopranteso.
	Spendere,	Spesi,	*Reg.*	Speso.
	Sopraspendere,	Sopraspesi,	*Reg.*	Sopraspeso.
	Sorprendere,	Sorpresi,	*Reg.*	Sorpreso.

Termin.	Infin.	Past.	Future.	Past pa .
	Stendere,	Stesi,	*Reg.*	Steso.
	Tendere,	Tesi,	*Reg.*	Teso.
	Trascendere,	Trascesi,	*Reg.*	Trasceso
	Vilipendere,	Vilipesi,	*Reg.*	Vilipeso
-ùrre.	Addurre,[a]	Addussi,	Addurrò,	Addotto.
	Indurre,[a]	Indussi,	Indurrò,	Indotto.
	Dedurre,[a]	Dedussi,	Dedurrò,	Dedotto.
	Condurre,[a]	Condussi,	Condurrò,	Còndotto.
	Produrre,[a]	Produssi,	Produrrò,	Prodotto.
-arìre.	Apparire,*	Apparvi, *r.*	*Reg.*	Apparso, *r.*
	Comparire,†	Comparvi,	*Reg.*	Comparso.
	Disparire,	Disparvi,	*Reg.*	Disparito.
	Riapparire,	Riapparvi, *r.*	*Reg.*	Riapparso, *r*
	Sparire,	Sparvi, *r.*	*Reg.*	Sparito.
	Trasparire,	Trasparvi, *r.*	*Reg.*	Trasparito.
-prìre.	Aprire,‡	Apersi, *r.*	*Reg.*	Aperto.
	Coprire,	Copersi, *r.*	*Reg.*	Coperto.
	Discoprire,	Discopersi, *r.*	*Reg.*	Discoperto
	Ricoprire,	Ricopersi, *r.*	*Reg.*	Ricoperto
	Scoprire,	Scopersi, *r.*	*Reg.*	Scoperto
ardere.	Ardere,§	Arsi,	*Reg.*	Arso.
	Riardere,§	Riarsi,	*Reg.*	Riarso.
-ìstere.	Assistere,	Assist-ei *or* etti,	*Reg.*	Assistito.
	Esistere,	Esist-ei *or* etti,	*Reg.*	Esistito.
-ùmere.	Assumere,	Assunsi,	*Reg.*	Assunto.
	Consumere,	Consunsi,	*Reg.*	Consunto.
	Desumere,	Desunsi,	*Reg.*	Desunto.
	Presumere,	Presunsi, *r.*	*Reg.*	Presunto.
	Riassumere,	Riassunsi,	*Reg.*	Riassunto.
-dìre.	Dire,[a]	Dissi,	Dirò,	Detto.
	Bendire,[a]	Bendissi,	Bendirò,	Bendetto.
	Benedire,[a]	Bened-issi *or* ii,	*Reg.*	Benedetto.
	Contraddire,[a]	Contraddissi,	*Reg.*	Contraddetto.

* *Appare* and *appaiono* may be used instead of *apparisce*, *appariscono*.

† *Compaio* and *compaiono* are used instead of *comparisco*, *compariscono*

‡ Petrarch has used *opra* instead of *apra*.

§ With the auxiliary verbs *avere* and *essere*, in its compound tenses

Termin.	Infin.	Past.	Future.	Past part.
	Maldire,[a]	Maldissi,	*Reg.*	Maldetto.
	Maledire,[a]	Maled-issi *or* ii,	*Reg.*	Maledetto.
	Predire,[a]	Predissi,	*Reg.*	Predetto.
-bère.	Bere,[a]	Bevvi, bevei,	Berò,	Bevuto.
-adère	Cadere,	Caddi,	Cadrò, *r.*	Caduto.
	Accadere,*	Accaddi,	Accadrò, *r.*	Accaduto.
	Decadere,	Decaddi,	Decadrò, *r.*	Decaduto
	Dissuadere	Dissuasi,	*Reg.*	Dissuaso.
	Ricadere,	Ricaddi,	Ricadrò, *r.*	Ricaduto.
	Scadere,	Scaddi,	Scadrò, *r.*	Scaduto.
	Persuadere,	Persuasi,	*Reg.*	Persuaso.
-alère.	Calere,[a]	Calsi,	*Reg.*	Caluto.
	Valere,[a]	Valsi,	Varrò,	Valuto, valso
	Prevalere,[a]	Prevalsi,	Prevarrò,	Prevaluto.
-èdere.†	Cedere,	Cessi, *r.*	*Reg.*	Ceduto.
	Concedere,	Concessi, *r.*	*Reg.*	Concesso, *r.*
	Intercedere,	Intercessi, *r.*	*Reg.*	Intercesso, *r.*
	Ledere,	Lesi,	*Reg.*	Leso.
	Succedere,	Successi, *r.*	*Reg.*	Successo, *r.*
	Chiedere,‡	Chiesi,	*Reg.*	Chiesto.
	Riedere,[a]	*Def.*	*Def.*	*Def.*
-ùdere.	Chiudere,	Chiusi,	*Reg.*	Chiuso.
	Alludere,	Allusi,	*Reg.*	Alluso.
	Acchiudere,	Acchiusi,	*Reg.*	Acchiuso.
	Conchiudere,§	Conchiusi,	*Reg.*	Conchiuso.
	Deludere,	Delusi,	*Reg.*	Deluso.
	Inchiudere,§	Inchiusi,	*Reg.*	Inchiuso.
	Illudere,	Illusi,	*Reg.*	Illuso.
	Racchiudere,	Racchiusi,	*Reg.*	Racchiuso.
	Rinchiudere,	Rinchiusi,	*Reg.*	Rinchiuso.
-epìre.	Concepire,	Concepii,	*Reg.*	Concepito.
	Percepire.	Percepii,	*Reg.*	Percepito.

* Used only in the third person.

† *Accedere, eccedere, procedere, precedere,* are regular verbs

‡ The *d* is often changed, in poetry, to *gg*; as, *chieggo, chiegga,* instead of *chiedo, chieda.*

§ Often written *concludire, includere.*

Termin.	Infin.	Past.	Future.	Past part.
-òscere.	Conoscere,	Conobbi,	*Reg.*	Conosciuto.
	Riconoscere,	Riconobbi,	*Reg.*	Riconosciuto.
	Sconoscere,	Sconobbi,	*Reg.*	Sconosciuto.
. òrrere.	Correre,	Corsi,	*Reg.*	Corso.
	Accorrere,	Accorsi,	*Reg.*	Accorso.
	Concorrere,	Concorsi,	*Reg.*	Concorso.
	Decorrere,	Decorsi,	*Reg.*	Decorso.
	Discorrere,	Discorsi,	*Reg.*	Discorso.
	Incorrere,	Incorsi,	*Reg.*	Incorso.
	Occorrere,	Occorsi,	*Reg.*	Occorso.
	Percorrere,	Percorsi,	*Reg.*	Percorso.
	Precorrere,	Precorsi,	*Reg.*	Precorso.
	Ricorrere,	Ricorsi,	*Reg.*	Ricorso.
	Soccorrere,	Soccorsi,	*Reg.*	Soccorso.
	Trascorrere,	Trascorsi,	*Reg.*	Trascorso.
-escere.	Crescere,	Crebbi,	*Reg.*	Cresciuto.
	Accrescere,	Accrebbi,	*Reg.*	Accresciuto.
	Decrescere,	Decrebbi,	*Reg.*	Decresciuto.
	Increscere,	Increbbi,	*Reg.*	Incresciuto.
	Mescere,	Mescei,	*Reg.*	Misto.
	Rincrescere,	Rincrebbi,	*Reg.*	Rincresciuto
-ucìre.	Cucire,[a]	Cucii,	*Reg.*	Cucito.
	Scucire,[a]	Scucii,	*Reg.*	Scucito.
	Sdrucire,[a]	Sdrucii,	*Reg.*	Sdrucito.
-uòcere.	Cuocere,*	Cossi,	Cocerò,	Cotto.
	Concuocere,	Concossi,	Concocerò,	Concotto.
	Nuocere,	Nocqui,	Nocerò,	Nociuto.
	Ricuocere,	Ricossi,	Ricocerò,	Ricotto.
-ìgere.	Negligere,	Neglessi,	*Reg.*	Negletto.
	Dirigere,	Diressi,	*Reg.*	Diretto.
	Erigere,	Eressi,	*Reg.*	Eretto.
	Esigere,	Esigei,	*Reg.*	Esatto.
-ìnguere.	Distinguere,	Distinsi,	*Reg.*	Distinto.
	Estinguere,	Estinsi,	*Reg.*	Estinto.

* Verbs with the diphthong *uo* omit the *u* whenever the accent falls on any other vowel but the *o* of this diphthong, or when followed by a double consonant.

Termin.	Infin.	Past.	Future.	Past part.
-ovère.	Dovere,[a]	Dovei *or* etti,	Dovrò,	Dovuto.
-òndere.	Fondere,	Fusi, *r.*	*Reg.*	Fuso, *r.*
	Confondere,	Confusi,	*Reg.*	Confuso.
	Asconderc,	Ascosi,	*Reg.*	Ascoso.
	Diffondere,	Diffusi,	*Reg.*	Diffuso.
	Effondere,	Effusi,	*Reg.*	Effuso.
	Infondere,	Infusi,	*Reg.*	Infuso.
	Rifondere,	Rifusi,	*Reg.*	Rifuso.
	Sconfondere,	Sconfusi,	*Reg.*	Sconfuso.
	Trasfondere,	Trasfusi,	*Reg.*	Trasfuso.
	Nascondere,	Nascosi,	*Reg.*	Nascosto.
-èllere.	Espellere,*	Espulsi,	*Reg.*	Espulso.
	Divellere,[a]	Divelsi,	*Reg.*	Divelto.
	Impellere,*	Impulsi,	*Reg.*	Impulso.
	Repellere,*	Repulsi,	*Reg.*	Repulso.
	Compellere,*	Compulsi,	*Reg.*	Compulso.
	Convellere,*	Convulsi,	*Reg.*	Convulso.
	Svellere,[a]	Svelsi,	*Reg.*	Svelto.
-èrvere.	Fervere,	Fervei,	*Reg.*	*Def.*
-ièdere.	Fiedere,†	Fiedei,	*Def.*	*Def.*
-gìre.	Gire,[a]	Gii,	*Reg.*	Gito *or* Ito.
-àdere.	Invadere,	Invasi,	*Reg.*	Invaso.
	Radere,	Rasi, *r.*	*Reg.*	Raso.
-ìggere.	Figgere,	Fissi *or* fisi,	*Reg.*	Fitto *or* Fisso.
	Affiggere,	Affissi,	*Reg.*	Affisso.
	Configgere,	Confissi,	*Reg.*	Confitto.
	Crocifiggere,	Crocifissi,	*Reg.*	Crocifisso.
	Prefiggere,	Prefissi,	*Reg.*	Prefisso.
	Sconfiggere,	Sconfissi,	*Reg.*	Sconfitto.
	Trafiggere,	Trafissi,	*Reg.*	Trafitto.
	Affliggere,	Afflissi,	*Reg.*	Afflitto.
	Friggere,	Frissi,	*Reg.*	Fritto.
	Soffriggere,	Soffrissi,	*Reg.*	Soffritto.

* Of but little use in the language.

† *Fiedere* is defective in the first and second persons plural of the indicative and subjunctive present, and but little used.

Termin.	Infin.	Past.	Future.	Past part.
-ùngere.	Giungere,*	Giunsi,	*Reg.*	Giunto.
	Aggiungere,	Aggiunsi,	*Reg.*	Aggiunto.
	Congiungere,	Congiunsi,	*Reg.*	Congiunto.
	Ingiungere,	Ingiunsi,	*Reg.*	Ingiunto.
	Raggiungere,	Raggiunsi,	*Reg.*	Raggiunto.
	Soggiungere,	Soggiunsi,	*Reg.*	Soggiunto.
-ìdere.	Ridere,	Risi,	*Reg.*	Riso.
	Arridere,	Arrisi,	*Reg.*	Arriso.
	Deridere,	Derisi,	*Reg.*	Deriso.
	Dividere,	Divisi,	*Reg.*	Diviso.
	Elidere,	Elisi,	*Reg.*	Eliso.
	Intridere,	Intrisi,	*Reg.*	Intriso.
	Irridere,	Irrisi,	*Reg.*	Irriso.
	Sorridere,	Sorrisi,	*Reg.*	Sorriso.
	Suddividere,	Suddivisi,	*Reg.*	Suddiviso.
-èggere.	Leggere,	Lessi,	*Reg.*	Letto.
	Eleggere,	Elessi,	*Reg.*	Eletto.
	Correggere,	Corressi,	*Reg.*	Corretto.
	Proteggere,	Protessi,	*Reg.*	Protetto.
	Reggere,	Ressi,	*Reg.*	Retto.
	Rileggere,	Rilessi,	*Reg.*	Riletto.
	Sorreggere,	Sorressi,	*Reg.*	Sorretto.
	Scorreggere,	Scorressi,	*Reg.*	Scorretto.
èrgere.	Ergere,	Ersi,	*Reg.*	*Def.*
	Emergere,	Emersi,	*Reg.*	Emerso.
	Immergere,	Immersi,	*Reg.*	Immerso.
	Dimergere,	Dimersi,	*Reg.*	Dimerso.
	Sommergere,	Sommersi,	*Reg.*	Sommerso.
	Tergere,	Tersi,	*Reg.*	Terso.
	Aspergere,	Aspersi,	*Reg.*	Asperso.
	Astergere,	Astersi,	*Reg.*	Asterso.
	Detergere,	Detersi,	*Reg.*	Deterso.
-èttere.	Mettere,	Misi,	*Reg.*	Messo.
	Ammettere,	Ammisi,	*Reg.*	Ammesso.
	Annettere,	Annessi, *r.*	*Reg.*	Annesso.
	Commettere,	Commisi,	*Reg.*	Commesso.

* Of but little use in the language. — Verbs ending in *ungere* often transpose the *ng* when the following vowel is *e* or *i*, as, *giugne*, *giugni*, or *giunge*, *giungi*.

Termin	Infin.	Past.	Future.	Past part.
	Connettere,	Connessi, *r.*	*Reg.*	Connesso, *r.*
	Dimettere,	Dimisi,	*Reg.*	Dimesso.
	Dismettere,	Dismisi,	*Reg.*	Dismesso.
	Frammettere,	Frammisi,	*Reg.*	Frammesso.
	Intromettere,	Intromisi,	*Reg.*	Intromesso.
	Promettere,	Promisi,	*Reg.*	Promesso.
	Rimettere,	Rimisi,	*Reg.*	Rimesso.
	Scommettere,	Scommisi,	*Reg.*	Scommesso.
	Sconnettere,	Sconnessi, *r.*	*Reg.*	Sconnesso.
	Spromettere,	Spromisi,	*Reg.*	Spromesso.
-òrdere.	Mordere,	Morsi,	*Reg.*	Morso.
	Rimordere,	Rimorsi,	*Reg.*	Rimorso.
-orìre.	Morire,[a]	Morii,	Morrò,	Morto.
-uòvere.	Muovere,	Mossi,	Moverò,	Mosso.
-àscere.	Nascere,	Nacqui,	Nascerò,	Nato.
-frìre.	Offrire,	Offersi, *r.*	*Reg.*	Offerto.
	Soffrire,	Soffersi, *r.*	*Reg.*	Sofferto.
-ferìre.	Proferire,	Profersi, *r.*	*Reg.*	Proferito.
	Riferire,	Rifersi, *r.*	*Reg.*	Riferito.
-ìmere.	Opprimere,	Oppressi,	*Reg.*	Oppresso.
	Comprimere,	Compressi,	*Reg.*	Compresso.
	Esprimere,	Espressi,	*Reg.*	Espresso.
	Imprimere,	Impressi,	*Reg.*	Impresso.
	Deprimere,	Depressi,	*Reg.*	Depresso.
	Reprimere,	Repressi,	*Reg.*	Represso.
	Redimere,	Redensi, *r.*	*Reg.*	Redento.
-arère.	Parere,[a]	Parvi,	Parrò,	Parso, *r.*
-èrdere.	Perdere,	Persi, *r.*	*Reg.*	Perso, *r.*
	Disperdere,	Dispersi,	*Reg.*	Disperso.
-acère.	Piacere,[a]	Piacqui,	*Reg.*	Piaciuto.
	Compiacere,[a]	Compiacqui,	*Reg.*	Compiaciuto.
	Dispiacere,[a]	Dispiacqui,	*Reg.*	Dispiaciuto.
	Giacere,[a]	Giacqui,	*Reg.*	Giaciuto.
	Ripiacere,[a]	Ripiacqui,	*Reg.*	Ripiaciuto.
	Spiacere,[a]	Spiacqui,	*Reg.*	Spiaciuto.
	Tacere,[a]	Tacqui,	*Reg.*	Taciuto.
-àngere.	Piangere,	Piansi,	*Reg.*	Pianto.

Termin.	Infin.	Past.	Future.	Past part.
	Frangere,	Fransi,	*Reg.*	Franto.
-ìngere	Pingere,	Pinsi,	*Reg.*	Pinto.
	Dipingere,	Dipinsi,	*Reg.*	Dipinto.
	Attingere,	Attinsi,	*Reg.*	Attinto.
	Tingere,	Tinsi,	*Reg.*	Tinto.
	Ritingere,	Ritinsi,	*Reg.*	Ritinto.
	Stringere,	Strinsi,	*Reg.*	Stretto.
	Fingere,	Finsi,	*Reg.*	Finto.
	Infingere,	Infinsi,	*Reg.*	Infinto.
	Cingere,	Cinsi,	*Reg.*	Cinto.
	Accingere,	Accinsi,	*Reg.*	Accinto.
	Incingere,	Incinsi,	*Reg.*	Incinto.
	Ricingere,	Ricinsi,	*Reg.*	Ricinto.
	Scingere,	Scinsi,	*Reg.*	Scinto.
	Spingere,	Spinsi,	*Reg.*	Spinto.
	Respingere,	Respinsi,	*Reg.*	Respinto.
	Sospingere,	Sospinsi,	*Reg.*	Sospinto.
	Astringere,	Astrinsi,	*Reg.*	Astretto.
	Costringere,	Costrinsi,	*Reg.*	Costretto.
	Distringere,	Distrinsi,	*Reg.*	Distretto.
	Ristringere,	Ristrinsi,	*Reg.*	Ristretto.
-òvere.	Piovere,*	Piovve, *r.*	*Reg.*	Piovuto.
-otère.	Potere,[a]	Potei,	Potrò,	Potuto.
-òrgere.	Porgere,	Porsi,	Porgerò,	Porto.
	Accorgere,	Accorsi,	*Reg.*	Accorto.
	Assorgere,	Assorsi,	*Reg.*	Assorto.
	Risorgere,	Risorsi,	*Reg.*	Risorto.
	Scorgere,	Scorsi,	*Reg.*	Scorto.
	Sorgere,	Sorsi,	*Reg.*	Sorto.
òrre.	Porre,[a]	Posi,	Porrò,	Posto.
	Comporre,[a]	Composi,	Comporrò,	Composto.
	Opporre,[a]	Opposi,	Opporrò,	Opposto.
	Scomporre,[a]	Scomposi,	Scomporrò,	Scomposto.
	Interporre,[a]	Interposi,	Interporrò,	Interposto.
ìndere.	Scindere,	Scinsi,	*Reg.*	Scinto.

* Defective, used only in the third persons.

Termin.	Infin.	Past.	Future.	Past part.
	Discindere,	Discinsi,	*Reg.*	Discinto.
	Rescindere,	Rescinsi,	*Reg.*	Rescinto.
-flèttere.	Riflettere,	Riflettei,	*Reg.*	Riflettuto.
	Inflettere,	Inflettei,	*Reg.*	Inflesso.
	Circonflettere,	Circonflettei,	*Reg.*	Circonflesso
	Genuflettere,	Genuflettei,	*Reg.*	Genuflesso.
-ùlgere.	Rifulgere,	Rifulsi,	*Reg.*	*Def.*
-ùcere.	Rilucere,	Rilussi, *r.*	*Reg.*	*Def.*
-anère.	Rimanere,[a]	Rimasi,	Rimarrò,	Rimasto.
-òndere.	Rispondere,	Risposi,	*Reg.*	Risposto.
-òdere.	Rodere,	Rosi,	*Reg.*	Roso.
	Corrodere,	Corrosi,	*Reg.*	Corroso.
-òmpere.	Rompere,	Ruppi,	*Reg.*	Rotto.
	Corrompere,	Corruppi,	*Reg.*	Corrotto.
	Dirompere,	Diruppi,	*Reg.*	Dirotto.
	Interrompere,	Interruppi,	*Reg.*	Interrotto.
	Prorompere,	Proruppi,	*Reg.*	Prorotto.
-alire.	Salire,[a]	Salii,	*Reg.*	Salito.
	Assalire,[a]	Assalii,	*Reg.*	Assalito.
	Soprassalire,[a]	Soprassalii,	*Reg.*	Soprassalito
	Risalire,[a]	Risalii,	*Reg.*	Risalito.
-apère.	Sapere,[a]	Seppi,	Saprò,	Saputo.
-ègliere.	Scegliere,[a]	Scelsi,	*Reg.*	Scelto.
	Prescegliere,[a]	Prescelsi,	*Reg.*	Prescelto.
	Trascegliere.[a]	Trascelsi,	*Reg.*	Trascelto.
-ògliere.	Sciogliere,[a]	Sciolsi,	*Reg.*	Sciolto.
	Disciogliere,[a]	Disciolsi,	*Reg.*	Disciolto.
	Prosciogliere,[a]	Prosciolsi,	*Reg.*	Prosciolto.
-ivere.	Scrivere,	Scrissi,	*Reg.*	Scritto.
	Ascrivere,	Ascrissi,	*Reg.*	Ascritto.
	Coscrivere,	Coscrissi,	*Reg.*	Coscritto.
	Descrivere,	Descrissi,	*Reg.*	Descritto.
	Iscrivere,	Iscrissi,	*Reg.*	Iscritto.
	Prescrivere,	Prescrissi,	*Reg.*	Prescritto.
	Proscrivere,	Proscrissi,	*Reg.*	Proscritto.
	Riscrivere,	Riscrissi,	*Reg.*	Riscritto.
	Soscrivere,	Soscrissi,	*Reg.*	Soscritto.

Termin.	Infin.	Past.	Future.	Past part.
	Sottoscrivere,	Sottoscrissi,	*Reg.*	Sottoscritto.
-uòtere.	Scuotere,	Scossi,	Scoterò,	Scosso.
	Percuotere,	Percossi,	Percuoterò,	Percosso.
	Riscuotere,	Riscossi,	Riscuoterò,	Riscosso.
-eguìre.	Seguire,[a]	Seguii,	*Reg.*	Seguito.
	Conseguire,[a]	Conseguii,	*Reg.*	Conseguito.
	Proseguire,[a]	Proseguii,	*Reg.*	Proseguito.
	Susseguire,[a]	Susseguii,	*Reg.*	Susseguito.
-olère.	Dolere,[a]	Dolsi,	Dorrò,	Doluto.
	Solere,*	*Def.*	*Def.*	Solito.
	Volere,[a]	Volli,	Vorrò,	Voluto.
-àrgere.	Spargere,	Sparsi,	*Reg.*	Sparso.
-ègnere.	Spegnere,[a]	Spensi,	*Reg.*	Spento.
-ùggere.	Struggere,	Strussi,	*Reg.*	Strutto,
	Distruggere,	Distrussi,	*Reg.*	Distrutto
-enère.	Tenere,[a]	Tenni,	Terrò,	Tenuto.
	Appartenere,[a]	Appartenni,	Apparterrò,	Appartenuto.
	Attenere,[a]	Attenni,	Atterrò,	Attenuto.
	Contenere,[a]	Contenni,	Conterrò,	Contenuto.
	Ditenere,[a]	Ditenni,	Diterrò,	Ditenuto.
	Mantenere,[a]	Mantenni,	Manterrò,	Mantenuto.
	Ottenere,[a]	Ottenni,	Otterrò,	Ottenuto.
	Ritenere,[a]	Ritenni,	Riterrò,	Ritenuto.
	Sostenere,[a]	Sostenni,	Sosterrò,	Sostenuto.
-ògliere.	Cogliere,†	Colsi,	Coglierò,	Colto.‡
	Accogliere,	Accolsi,	Accoglierò,	Accolto.
	Ricogliere,	Ricolsi,	Ricoglierò,	Ricolto.
	Togliere,	Tolsi,	Torrò, *r.*	Tolto.
	Distogliere,	Distolsi,	Distorrò,	Distolto.
	Ritogliere,	Ristolsi,	Ritorrò,	Ritolto.
-òrcere.	Torcere,	Torsi,	*Reg.*	Torto.
	Attorcere,	Attorsi,	*Reg.*	Attorto.
	Contorcere,	Contorsi,	*Reg.*	Contorto.
	Distorcere,	Distorsi,	*Reg.*	Distorto.

* In the past and future it makes *fui solito*, *sarò solito*, etc.

† Often written *corre*.

‡ The *o* of this past participle has a short sound. *Côlto* is used in poetry for *soltivato*, educated.

Termin.	Infin.	Past.	Future.	Past part.
	Estorcere,	Estorsi,	*Reg.*	Estorto.
	Ritorcere,	Ritorsi,	*Reg.*	Ritorto.
	Storcere,	Storsi,	*Reg.*	Storto.
-àrre.	Trarre,[a]	Trassi,	Trarrò.	Tratto.
	Astrarre,[a]	Astrassi,	Astrarrò,	Astratto.
	Attrarre,[a]	Attrassi,	Attrarrò,	Attratto.
	Contrarre,[a]	Contrassi,	Contrarrò,	Contratto.
	Detrarre,[a]	Detrassi,	Detrarrò,	Detratto.
	Estrarre,	Estrassi,	Estrarrò,	Estratto.
	Ritrarre,[a]	Ritrassi,	Ritrarrò,	Ritratto.
	Protrarre,[a]	Protrassi,	Protrarrò,	Protratto.
	Sottrarre,[a]	Sottrassi,	Sottrarrò,	Sottratto.
-ìdere.	Assidere,*	Assisi,	*Reg.*	Assiso.
	Uccidere,	Uccisi,	*Reg.*	Ucciso.
	Conquidere,	Conquisi,	*Reg.*	Conquiso
	Decidere,	Decisi,	*Reg.*	Deciso.
	Precidere,	Precisi,	*Reg.*	Preciso.
	Recidere,	Recisi,	*Reg.*	Reciso.
	Uccidere,	Uccisi,	*Reg.*	Ucciso.
-udìre.	Udire,[a]	Udii,	Udrò,	Udito.
-ìvere.	Vivere,	Vissi,	*Reg.*	Vissuto, *r.*
	Convivere,	Convissi,	*Reg.*	Convivuto.
	Rivivere,	Rivissi,	*Reg.*	Rivivuto.
	Sopravvivere,	Sopravvissi,	*Reg.*	Sopravvivuto.
-edère.	Vedere,[a]	Vidi,	Vedrò,	Veduto.
	Antivedere,[a]	Antividi,	Antivedrò,	Antiveduto.
	Avvedere,[a]	Avvidi,	Avvedrò,	Avveduto.
	Divedere,[a]	Dividi,	Divedrò,	Diveduto.
	Provvedere,[a]	Provvidi,	Provvedrò,	Provveduto.
	Prevedere,[a]	Previdi,	Prevedrò,	Preveduto.
	Ravvedere,[a]	Ravvidi,	Ravvedrò,	Ravveduto.
	Sprovvedere,[a]	Sprovvidi,	Sprovvederò,	Sprovveduto.
	Travedere,[a]	Travidi,	Travedrò,	Traveduto.
	Sedere,[a]	Sed-ei, etti,	Sedrò,	Seduto.
	Risedere,[a]	*Reg.*	Risedrò,	Riseduto.
	Possedere,[a]	Possedei,	Possedrò,	Posseduto.

* Reflective verb.

Termin.	Infin.	Past.	Future.	Past part.
	Soprassedere,[a]	Soprassedei,	Soprassedrò,	Soprasseduto
-enire.	Venire,[a]	Venni,	Verrò,	Venuto.
	Avvenire,[a]	Avvenni,	Avverrò,	Avvenuto.
	Addivenire,[a]	Addivenni,	Addiverrò,	Addivenuto.
	Convenire,[a]	Convenni,	Converrò,	Convenuto.
	Divenire,[a]	Divenni,	Diverrò,	Divenuto.
	Prevenire,[a]	Prevenni,	Preverrò,	Prevenuto.
	Provenire,[a]	Provenni,	Proverrò,	Provenuto.
	Rinvenire,[a]	Rinvenni,	Rinverrò,	Rinvenuto.
	Sopravvenire,[a]	Sopravvenni,	Sopravverrò,	Sopravvenuto.
	Sovvenire,[a]	Sovvenni,	Sovverrò,	Sovvenuto.
-incere.	Vincere,	Vinsi,	*Reg.*	Vinto.
	Avvincere,	Avvinsi,	*Reg.*	Avvinto.
	Convincere,	Convinsi,	*Reg.*	Convinto.
-uscire.	Uscire,[a]	Uscii,	*Reg.*	Uscito.
	Riuscire,[a]	Riuscii,	*Reg.*	Riuscito.
-olgere.	Volgere,	Volsi,	*Reg.*	Volto.
	Avvolgere,	Avvolsi,	*Reg.*	Avvolto.
	Involgere,	Involsi,	*Reg.*	Involto.
	Svolgere,	Svolsi,	*Reg.*	Svolto.
	Travolgere,	Travolsi,	*Reg.*	Travolto.

VERBS OF THE SECOND CONJUGATION WITH THE ACCENT ON THE LAST SYLLABLE BUT ONE.

Calere,	Godere,	Sedere,	Tenere,
Cadere,	Parere,	Solere,	Valere,
Dolere,	Piacere,	Suadere,	Vedere,
Dovere,	Potere,	Tacere,	Volere.
Giacere,	Sapere,	Temere,	

REGULAR VERBS OF THE THIRD CONJUGATION.

Consentire,	Dormire,	Pentirsi,	Sdrucire,	Vestire
Conventire,	Fuggire,	Seguire,	Servire,	
Cucire,	Partire,	Sentire,	Sortire,	

With their compounds; as, *scucire, proseguire.*

LIST OF EXCEPTIONAL IRREGULARITIES OF VERBS.

Addurre, formerly *adducere*.

Present Ind. *Adduco, adduci, adduce, adduciamo, adducete, adducono.*

Imperfect. *Adduceva, adducevi, adduceva, adducevamo, adducevate, adducevano.*

Indurre, like *addurre*.

Dedurre, like *addurre*.

Condurre, like *addurre*.

Produrre, like *addurre*.

Dire, formerly *dicere*.

Present Ind. *Dico, dici, dice, diciamo, dite, dicono.*

Imperfect. *Diceva . . . .*

Bendire, like *dire*.

Benedire. Two present, one in *isco*, the other like *dire*.

Contraddire, like *benedire*.

Maldire, like *dire*.

Maledire, like *dire*.

Predire, like *dire*.

Bere, forms the present and imperfect, from *bevere*. *Bevo, bevi . . Beveva, bevevi . . .*

Calere, defective verb, used only in the third persons; as, *cale, caleva, calse, caglia, calesse.*

Valere, Pres. Ind. *Valgo, vali, vale, valiamo, valete, valgono*, or *vagliono.*

Prevalere, like *valere*.

Riedere, defective verb, used only in the present indicative and subjunctive, and in the imperfect.

Cucire, Pres. Ind. *Cucio, cuci, cuce, cuciamo, cucite, cuciono.*

Scucire, like *cucire*.

Sdrucire, like *cucire*.

Dovere, Pres. Ind. *Devo*, or *debbo, devi, deve, dobbiamo, dovete, devono.*

Pres. Sub. *Debba, debba, debba, dobbiamo, dobbiate, debbano* or *devano.*

In poetry, it is used, *deggio, dei, dee, deggiamo; denno, deggiono*, or *deono.*

Svellere, Pr. Ind. *Svello* or *svelgo, svelli, svelle, svelliamo, svellete, svellono*, or *svelgono.*

Divellere, like *svellere*.

Gire, Def. Verb. It has only *giamo*, *giate*, *gite*, in the two presents and imperative. It may be supplied by the Latin verb *vadere;* as, *vado*, *vai*, *va*, *giamo*, *gite*, *vanno*.

Morire, Pres. Ind. *Muoro* or *muoio*, *muori*, *muore*, *moriamo*, *morite*, *muorono* or *muoiono*.

Parere, Pres. Ind. *Paio*, *pari*, *pare*, *pariamo*, *parete*, *parono* or *paiono*.

Piacere, Pres. Ind. *Piaccio*, *piaci*, *piace*, *piacciamo*, *piacete*, *piacciono*.

Pres. Sub. *Piaccia*, *piaccia*, *piaccia*, *piacciamo*, *piacciate*, *piacciano*.

Imperative. *Piaci*, *piaccia*, *piacciamo*, *piacciate*, *piacciano*

Compiacere, like *piacere*.

Dispiacere, like *piacere*.

Giacere, like *piacere*.

Ripiacere, like *piacere*.

Spiacere, like *piacere*.

Tacere, like *piacere*.

Potere, Pres. Ind. *Posso*, *puoi*, *può*, *possiamo*, *potete*, *possono*.

Pres. Sub. *Possa*, *possa*, *possa*, *possiamo*, *possiate*, *possano*.

Imperative. *Possa*, *possa*, *possiamo*, *possiate*, *possano*.

Porre, from *ponere*.

Pres. Ind. *Pongo*, *poni*, *pone*, *poniamo*, *ponete*, *pongono*.

Imperfect. *Poneva*, *ponevi*, *poneva* . . .

Comporre, like *porre*.

Opporre, like *porre*.

Scomporre, like *porre*.

Interporre, like *porre*.

Rimanere, Pres. Ind. *Rimango*, *rimani*, *rimane*, *rimaniamo* *rimanete*, *rimangono*.

Salire, Pres. Ind. *Salgo* or *salisco*, *sali* or *salisci*, *sale* or *salisce*, *sagliamo*, *salite*, *salgono* or *saliscono*.

Pres. Sub. *Salga*, *salga*, *salga*, *sagliamo*, *sagliate* or *salate*, *salgano*.

Assalire, like *salire*.

Soprassalire, like *salire*.

Risalire, like *salire*.

Sapere, Pres. Ind. *So, sai, sa, sappiamo, sapete, sanno.*
Pres. Sub. *Sappia, . . . sappiamo, sappiate, sappiano.*
Imperative. *Sappi, sappia, sappiamo, sappiate, sappiano.*

Scegliere or *scerre*, Pres. Ind. *Scelgo, scegli, sceglie, scegliamo scegliete, scelgono.*
Pres. Sub. *Scelga* or *sceglia, . . . scelgano* or *scegliano.*
Imperative. *Scegli, scelga* or *sceglia, scegliamo, scegliete, scelgano* or *scegliano.*

Prescegliere, like *scegliere.*

Trascegliere, like *scegliere.*

Sciogliere or *sciorre*, Pres. Ind. *Sciolgo* or *scioglio, sciogli, scioglie, scogliamo, sciogliete, sciolgono* or *sciogliono.*

Disciogliere, like *sciogliere.*

Prosciogliere, like *sciogliere.*

Seguire, Pres. Ind. *Seguo* or *sieguo, segui* or *siegui, segue* or *siegue; seguiamo, seguite, seguono* or *sieguono.*

Conseguire, like *seguire.*

Perseguire, like *seguire.*

Proseguire, like *seguire.*

Susseguire, like *seguire.*

Dolere, Pres. Ind. *Dolgo, duoli, duole, dogliamo, dolete, dolgono.*
Pres. Sub. *Dolga, dolga, dolga, dogliamo, dogliate, dolgano.*

Volere, Pres. Ind. *Voglio* or *vo, vuoi, vuole, vogliamo, volete, vogliono.*
Pres. Sub. *Voglia, voglia, voglia, vogliamo, vogliate, vogliano.*
Imperative. *Vogli, voglia, vogliamo, vogliate, vogliano.*

Spegnere, Pres Ind. *Spengo, spegni, spegne, spegniamo, spegnete spengono.*

Tenere, Pres. Ind. *Tengo, tieni, tiene, teniamo, tenete, tengono.*

Appartenere, like *tenere.*

Attenere, like *tenere.*

Contenere, like *tenere.*

Ditenere, like *tenere.*

Mantenere, like *tenere.*

Ottenere, like *tenere.*

Ritenere, like *tenere.*

Sostenere, like *tenere.*

Trarre, from *traere*, Pres. Ind. *Traggo, trai, trae, traiamo, traete, traggono.*

Astrarre, like *trarre*.
Attrarre, like *trarre*.
Contrarre, like *trarre*.
Detrarre, like *trarre*.
Estrarre, like *trarre*.
Ritrarre, like *trarre*.
Protrarre, like *trarre*.
Sottrarre, like *trarre*.
Udire, Pres. Ind. *Odo*, *odi*, *ode*, *udiamo*, *udite*, *odono*.
Uscire, Pres. Ind. *Esco*, *esci*, *esce*, *usciamo*, *uscite*, *escono*.
Riuscrire, like *uscire*.
Vedere, Pres. Ind. *Vedo*, *veggo* or *veggio*, *vedi*, *vede*, *vediamo* o. *veggiamo*, *vedete*, *veggono* or *veggiono*.
Antivedere, like *vedere*.
Avvedere, like *vedere*.
Rivedere, like *vedere*.
Provvedere, like *vedere*.
Prevedere, like *vedere*.
Ravvedere, like *vedere*.
Improvvedere, like *vedere*.
Travedere, like *vedere*.
Sedere, Pres. Ind. *Siedo* or *seggo*, *siedi*, *siede*, *sediamo*, *sedete* *siedono* or *seggono*.
Risedere, like *sedere*.
Possedere, like *sedere*.
Soprassedere, like *sedere*.
Venire, Pres Ind. *Vengo*, *vieni*, *viene*, *veniamo*, *venite*, *vengono*.
Avvenire, like *venire*.
Addivenire, like *venire*.
Convenire, like *venire*.
Divenire, like *venire*.
Prevenire, like *venire*.
Provenire, like *venire*.
Rivenire, like *venire*.
Rinvenire, like *venire*.
Sorvenire, like *venire*.
Sopravvenire, like *venire*.
Sovvenire, like *venire*.

MASCULINE NOUNS ENDING IN *A*.

Amacoreta,*	Dramma,	Patriarca,
Anagramma,	Duca,	Patriotta,
Analemma,	Emblema,	Pianeta,*
Anatema,	Enimma,	Poeta,
Antagonista,*	Epigramma,	Poema,
Apostata,*	Ensimena,	Prisma,
Apostema,	Entomata,	Problema,
Apotegma,	Eremita,*	Proclama,
Artista,	Eresiarca,	Profeta,
Assioma,	Fantasma,*	Programma,
Asma,	Fisima,	Realista,*
Ateista,*	Fraticida,*	Regicida,*
Ateroma,	Gesuita,	Reuma,
Automa,	Idioma,	Scisma,
Borea,	Idiota,*	Sistema,
Calvinista,*	Ippocrita,*	Sofisma,
Chitarrista,*	Macchinista,*	Sofista,
Clima,	Materialista,	Sperma,
Deicida,*	Matricida,*	Stemma,
Deista,*	Monarca,	Stratagemma,
Diadema,	Monopolista,*	Tema,
Dilemma,	Omicida,	Teorema,
Diploma,	Papa,	Tetrarca,
Domma,	Parricida,*	Timiama.

* Used also for the feminine ; as, *un anacoreta*, and *una anacoreta*.

NOUNS ENDING IN *CO* AND *GO*, WHICH TAKE OR REJECT THE *H*.

Analogo,	Dittongo,	Monaco,
Apologo,	Domestico,	Pratico,
Astrologo,	Equivoco,	Reciproco,
Chirurgo,	Farmaco,	Salvatico,
Dialogo,	Mendico,	Statico.

MASCULINE NOUNS WITH TWO PLURALS

Anello,	Fondamento,	Muro,
Braccio,	Frammento,	Orecchio,
Budello,	Frutto,	Osso,
Calcagno,	Fuso,	Peccato,
Carro,	Gesto,	Pomo,
Castello,	Ginocchio,	Prato,
Cerchio,	Gomito,	Pugno,
Cervello,	Granello,	Quadrello,
Ciglio,	Grido,	Riso,
Coltello,	Guscio,	Sacco,
Comandamento,	Labbro,	Strido,
Corno,	Legno,	Tino,
Cuoio,	Lenzuolo,	Urlo,
Ditello,	Letto,	Vestigio,
Dito,	Membro,	Vestimento.
Filo,	Mulino,	

NOUNS AND ADJECTIVES ENDING IN *CO* AND *GO* PRECEDED BY A VOWEL, WHICH TAKE AN *H* IN THE PLURAL.

Abaco,	Farmaco,	Presago,
Abbaco,	Fondaco,	Prodigo,
Antico,	Impiego,	Prolago,
Aprico,	Intrigo,	Pudico,
Beccafico,	Manico,	Rammarico,
Caduco,	Monologo,	Ripiego,
Carico,	Obbligo,	Sacrilego,
Castigo,	Opaco,	Scarico,
Catalogo,	Parroco,	Stomaco,
Dialogo,	Pelago,	Traffico,
Dimentico,	Pedagogo,	Ubbriaco,
Dittongo,	Publico,	Usbergo.

IRREGULAR FEMININES.

Abate,	Badessa.	Gallo,	Gallina.
Barone,	Baronessa.	Leone,	Leonessa.
Cane,	Cagna.	Marchese,	Marchesa.
Canonico,	Canonichessa.	Mercante,	Mercantessa.
Cantante,	Cantatrice.	Oste,	Ostessa.
Conte,	Contessa.	Padrone,	Padrona.
Dio,	Dea.	Papa,	Papessa.
Diavolo,	Diavolessa.	Pavone,	Pagonessa.
Dottore,	Dottoressa.	Principe,	Principessa.
Duca,	Duchessa.	Pastore,	Pastorella.
Elefante,	Elefantessa.	Priore,	Prioressa.
Eroe,	Eroina.	Profeta,	Profetessa.
Fattore,	Fattoressa.	Re,	Regina.
Filosofo,	Filosofessa.*	Sartore,	Sarta.

* Used only in derision.

LIST OF EQUIVOCAL WORDS.

	E like *e* in *met.*	*E more open.*
Accetta.	Axe.	He accepts.
Affetta.	He cuts into slices.	He affects.
Bei.	Thou drinkest.	Beautiful.
Cera.	Wax.	Aspect.
Colletto.	Little hill.	Collected.
Desti.	Thou didst give.	Awaken.
Detti.	Words.	I gave.
Esca.	Bait.	Go out.
Fello.	He did it.	Felon.
Feste.	You did it.	Festivals.
Lega.	He binds.	A league.
Legge.	Law.	He reads.
Lessi.	Boiled.	I read.
Letto.	Bed.	Read.
Mele.	Apples.	Honey.
Messe.	Masses.	Harvest.
Pesca.	The fishing.	A peach.
Pesco.	I fish.	A peach-tree.

Peste.	Trampled.	Plague.
Tema.	Fear.	Theme.
Temi.	Thou fearest.	Themes.
Veglio.	I watch.	Old man.
Vello.	See him.	A skin.
Venti.	Twenty.	Winds.
	O *close.*	O *open.*
Accorre.	He runs.	To receive
Accorto.	I shorten.	Prudent.
Botte.	A cask.	Blows
Colla.	With the.	Glue.
Colle.	With the.	A hill.
Collo.	With the.	Neck.
Coloro.	I color.	Those.
Colto.	Refined.	Gathered.
Corre.	He runs.	To gather
Costa.	It costs.	A rib.
Folla.	Crowd.	I do it.
Fosse.	Were he.	Ditches.
Indotto.	Induced.	Ignorant.
Ora.	Now, hour.	He prays.
Orno.	To adorn.	A wild ash.
Porsi.	To put one's self.	I offered.
Pose.	He put.	Pauses.
Posi.	I put.	Let him rest.
Posta.	Placed.	The post-office.
Ricorre.	He has recourse.	He reaps.
Riposi.	I concealed.	Rests.
Rosa.	Rotten.	A rose.
Scopo.	I sweep.	Scope.
Sole.	The sun.	He is accustomed.
Sono.	I am.	I play.
Tomo.	I fall.	Volume.
Torre.	A tower.	To take away.
Torta.	A pie.	Twisted.
Volgo.	The plebeians.	I turn.
Volto.	Face.	Turned.
Voto.	Vow.	Vacant.

EXTRACT FROM
IL CARMAGNOLA OF MANZONI.

O misere, sa il Cielo
Che per voi sole ei m'è tremendo. Avvezzo
Io son da lungo a contemplar la morte,
E ad aspettarla. Ah! sol per voi bisogno
Ho di coraggio; e voi — voi non vorrete
Tormelo, è vero? Allor che Iddio sui buoni
Fa cader la sciagura, ei dona ancora
Il cor di sostenerla. Ah! pari il vostro
Alla sciagura or sia. Godiam di questo
Abbracciamento: è un don del Cielo anch' esso.
Figlia, tu piangi; e tu consorte! . . Ah! quando
Ti feci mia, sereni i giorni tuoi
Scorreano in pace; — io ti chiamai compagna
Del mio tristo destin: questo pensiero
Mi avvelena il morir. Deh ch' io non veggia
Quanto per me sei sventurata! . . . . .
. . . . . È grande il torto;
Ma perdona, e vedrai che in mezzo ai mali
Un' alta gioia anco riman. — La morte!
Il più crudel nemico altro non puote
Che accelerarla. — Oh! gli uomini non hanno
Inventata la morte: ella sarìa
Rabbiosa, insopportabile: — dal Cielo
Ella ne viene, e l'accompagna il Cielo
Con tal conforto, che nè dar nè torre
Gli uomini ponno. — O sposa, o figlia, — udite
Le mie parole estreme: amare, il veggio,
Vi piombano sul cor; ma un giorno avrete
Qualche dolcezza a rammentarle insieme. —
Tu sposa, vivi — il dolor vinci, e vivi;
Questa infelice orba non sia del tutto:
Fuggi da questa terra, e tosto ai tuoi
La riconduci — ella è lor sangue — ad essi
Fosti sì cara un dì: — consorte poscia
Del lor nemico, il fosti men; le crude

Ire di Stato avversi fean gran tempo
De' Carmagnola e de' Visconti il nome. —
Ma tu riedi infelice; il tristo oggetto
Dell' odio è tolto: — è un gran pacier la morte.
E tu, tenero fior, tu che fra l'armi
A rallegrare il mio pensier venivi, —
Tu chini il capo; — oh! la tempesta rugge
Sopra di te — tu tremi, ed al singulto
Più non regge il tuo sen — sento sul petto
Le tue infocate lagrime cadermi;
E tergerle non posso; — a me tu sembri
Chieder pietà, Matilde; ah! nulla il padre
Può far per te; — ma pei diserti, in cielo
V' è un padre, il sai. — Confida in esso, e vivi
Ai dì tranquilli, se non lieti; ei certo
Te li destina. Ah! perchè mai versato
Tutto il torrente dell' angoscia avrìa
Sul tuo mattin, se non serbasse al resto
Tutta la sua pietà? — Vivi, e consola
Questa dolente madre. — Oh ch' ella un giorno
A un degno sposo ti conduca in braccio! — . . . .

CORO.

S' ode a destra uno squillo di tromba;
A sinistra risponde uno squillo:
D'ambo i lati calpesto rimbomba
Da cavalli e da fanti il terren.
Quinci spunta per l'aria un vessillo;
Quindi un altro s' avanza spiegato:
Ecco appare un drappello schierato;
Ecco un altro che incontro gli vien.
Già di mezzo sparito è il terreno;
Già le spade rispingon le spade;
L'un dell'altro le immerge nel seno,
Gronda il sangue; raddoppia il ferir. —
Chi son essi? Alle belle contrade
Qual ne venne straniero a far guerra?

Qual è quei che ha giurato, la terra
Dove nacque, far salva, o morir?
D'una terra son tutti: un linguaggio
Parlan tutti: fratelli li dice
Lo straniero. il comune lignaggio
A ognun d'essi dal volto traspar.
Questa terra fu a tutti nudrice,
Questa terra di sangue ora intrisa,
Che Natura dall' altro ha divisa,
E recinta coll'Alpe e col mar.
Ahi! Qual d'essi il sacrilego brando
Trasse il primo il fratello a ferire?
Oh terror! Del conflitto esecrando
La cagione esecranda qual' è? —
Non la sanno: a dar morte, a morire
Qui senz' ira ognun d'essi è venuto;
E venduto ad un duce venduto,
Con lui pugna, e non chiede il perchè.
Ahi sventura! Ma spose non hanno
Non han madri gli stolti guerrieri?
Perchè tutte i lor cari non vanno
Dall'ignobile campo a strappar?
E i vegliardi che ai casti pensieri
Della tomba già schiudon la mente,
Chè non tentan la turba furente
Con prudenti parole placar? —
Come assiso talvolta il villano
Sulla porta del cheto abituro
Segna il nembo che scende lontano
Sovra i campi che arati ei non ha;
Così udresti ciascun che sicuro
Vede lungi le armate coorti,
Raccontar le migliaia de'morti,
E la pièta dell'arse città.
Là, pendenti dal labbro materno
Vedi i figli, che imparano intenti
A distinguer con nomi di scherno
Quei che andranno ad uccidere un dì,

Qui, le donne, alle veglie lucenti
Dei monili far pompa e dei cinti,
Che alle donne deserte dei vinti
Il marito o l'amante rapì. —
Ahi sventura! sventura! sventura!
Già la terra è coperta d'uccisi;
Tutta è sangue la vasta pianura;
Cresce il grido, raddoppia il furor.
Ma negli ordini manchi e divisi
Mal si regge, già cede una schiera;
Già nel volgo, che vincer dispera,
Delle vita rinasce l'amor.
Come il grano lanciato dal pieno
Ventilabro nell' aria si spande;
Tale intorno per l'ampio terreno
Si sparpagliano i vinti guerrier.
Ma improvvise terribili bande
Ai fuggenti s'affaccian sul calle;
Ma si senton più presso alle spalle
Scalpitare il temuto destrier.
Cadon trepidi a piè dei nemici,
Rendon l'arme, si danno prigioni:
Il clamor delle turbe vittrici
Copre i lai del tapino che muor.
Un corriero è salito in arcioni;
Prende un foglio, il ripone, s'avvia,
Sferza, sprona, divora la via;
Ogni villa si desta al romor.
Perchè tutti sul pesto cammino
Dalle case, dai campi accorrete?
Ognun chiede con ansia al vicino,
Che gioconda novella recò?
Donde ei venga, infelici, il sapete,
E sperate che gioia favelli!
I fratelli hanno ucciso i fratelli:
Questa orrenda novella vi do.
Odo intorno festevoli gridi;
S'orna il tempio, e risuona del canto;

Già s'innalzan dai cuori omicidi
Grazie ed inni che abbomina il Ciel.
Giù dal cerchio dell'Alpi frattanto
Lo staniero gli sguardi rivolve;
Vede i forti che mordon la polve,
E li conta con gioia crudel. —
Affrettatevi, empite la schiere,
Sospendete i trionfi ed i giuochi,
Ritornate alle vostre bandiere;
Lo straniero discende; egli è quì.
Vincitor! Siete deboli e pochi?
Ma per questo a sfidarvi ei discende;
E voglioso a quei compi v' attende
Ove il vostro fratello perì. —
Tu che angusta a' tuoi figli parevi;
Tu che in pace nutrirli non sai,
Fatal terra, gli estranei ricevi:
Tal giudizio comincia per te.
Un nemico che offeso non hai,
A tue mense insultando s' asside;
Degli stolti le spoglie divide;
Toglie il brando di mano a'tuoi re.
Stolto anch' esso! Beata fu mai
Gente alcuna per sangue ed oltraggio?
Solo al vinto non toccano i guai;
Torna in pianto dell'empio il gioir.
Ben talor nel superbo viaggio
Non l'abbatte l'eterna vendetta:
Ma lo segna; ma veglia ed aspetta;
Ma lo coglie all' estremo sospir.
Tutti fatti a sembianza d' un Solo;
Figli tutti d' un solo riscatto,
In qual' ora, in qual parte del suolo
Trascorriamo quest' aura vital,
Siam fratelli; siam stretti ad un patto:
Maledetto colui che lo infrange,
Che s'innalza sul fiacco che piange,
Che contrista uno spirto immortal!

EXTRACT FROM ALFIERI'S ORESTE

Antica usanza ogni quint' anno in Creta
Giuochi rinnova e sacrifizii a Giove.
Desìo di gloria e natural vaghezza
Tragge a quel lido il giovinetto: al fianco
Pilade egli ha non divisibil mai.
Calda brama d'onor nell' ampia arena
Su lieve carro a contrastar lo spinge
De' veloci corsier la nobil palma;
Troppo a vincere intento, ivi la vita
Per la vittoria ei dà . . . . . .
Feroce troppo, impaziente, incauto,
Or colla voce minacciosa incalza,
Or del flagel, che sanguinoso ei ruota,
Si forte batte i destrier suoi mal domi
Ch' oltre la meta volano, più ardenti
Quanto veloci più. Già sordi al freno,
Già sordi al grido, ch' ora invan gli acqueta
Foco spiran le nari; all' aura i crini
Svolazzan irti: e in denso nembo avvolti
D'agonal polve, quanto è vasto il circo,
Corron, ricorron come folgor ratti.
Spavento, orrore, alto scompiglio e morte
Per tutto arreca in torti giri il carro
Finchè percosso con orribil urto
A marmorea colonna il fervid' asse
Riverso Oreste cadde . . . . . .
Io non dirò, come di sangue il piano
Rigasse, orribilmente strascinato . . . . . .
Pilade accorse . . . invan . . . fra le sue braccia
Spirò l'amico, ...

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